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THE  
ELEMENTS OF RHETORIC

By JAMES DE MILLE, M.A.



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## P R E F A C E.

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THE epigrammatic saying, "Writers are not made by rhetoric," is not unfrequently quoted as a reason for depreciating a valuable study, and for advocating in its place the practice of exercises in composition. If the only aim of rhetoric were to make good writers, this objection would have to be met and answered; but if it have another and a broader purpose, then its true character should be clearly ascertained and set forth with emphasis. *me*

There is an important distinction between rhetoric and composition. The latter is concerned with practical exercises by which the student acquires skill in writing; the former embraces that wide field of survey by which he makes himself familiar with the qualities of literature. The province of each is therefore quite distinct, and where this is not clearly apprehended, there is a danger lest the work of rhetoric as an educational instrument may not be sufficiently appreciated, and that it may be neglected for the more practical but altogether different work of exercises in composition. *ms*

It may be conceded that great writers, like great poets, are born, not made; but for the average mind some training is necessary before it can secure the best power of expression. The most direct way towards the attainment of skill and aptitude in this respect is undoubtedly afforded by the practice of composition; and where this is judiciously carried out it can hardly fail to give to the diligent student the habit of ready and effective writing. But the student cannot pro-



ceed far without meeting with something which lies beyond the simpler forms of composition. He becomes aware of the persuasive power of style, the harmony of words, and the ever-varying features of figurative expression; he encounters many different modes by which the writer may accumulate the material for his work, classify his thoughts, and present them in order. Such things as these must be considered in every manual of composition; and those who write much, and attain to success, will generally acquire a knowledge of the facts and principles which form the subject-matter of rhetorical works, even though such works may never have been read. The direct study of these subjects in a formal treatise may therefore be regarded as of no little importance to those who wish to succeed as writers, since it will give them an early and methodical knowledge of that which otherwise they will only learn after a long period and in an unmethodical manner.

But while the number of writers is necessarily limited, the number of those who love literature for its own sake is virtually unlimited. The reading of books is a very different thing from the writing of books; and the class of readers must always far outnumber the class of writers. It is to the former that the study of rhetoric chiefly commends itself, since it affords a way towards a larger as well as a finer discernment of those beauties in which they take delight. While, therefore, a knowledge of rhetoric is of great importance to the writer, it may be shown to possess a still higher value as a means of culture and educational discipline.

By culture is meant the refining and humanizing influence of art or letters, through which one attains to a more delicate sensibility of taste, and a higher and purer stage of intellectual enjoyment. As a means of culture, literature is at once more accessible, *more effective*, and more enduring than art. There

was a time when literary culture was considered possible only with those who studied the ancient classics; but at the present day a far larger field is recognized. It may arise in many ways, both in art and literature; and in the latter it may be effected by the study of German as well as Greek, Italian as well as Latin. For the great purposes of culture Dante is equal to Virgil, Goethe to Homer; while a familiarity with Shakespeare is of itself a liberal education. Of all literatures English is the most fully equipped, since it possesses works of the highest excellence in all its departments, many of which can never be surpassed, and some of which have never been equalled.

In order to obtain the full benefit of our literature, it should be studied in accordance with some system. In this way the effort after culture may be combined with an educational discipline not inferior to any which may be derived from the ancient classics. There are three modes by which the study of literature may be pursued: first, the philological; secondly, the historical; and, thirdly, the rhetorical. The first has reference to the language, its origin and growth, its dialects and idioms; the second concerns itself with the rise and progress of literature, the influences by which it is affected, and the character which it assumes in different periods; while the third has to do with the style of various works, their excellences and defects, together with the principles upon which they are constructed. These three modes may all be carried on simultaneously; and though the teacher may emphasize one beyond the others, it would be a mistake to neglect any one in any scheme of liberal education. As to the first and second, there is at the present day but little danger of such neglect. The taste of the age is eagerly turned to philology and history; for the third there seems to be neither so lively an appreciation nor so vigilant a regard.

The study of rhetoric may be regarded as an an



alytical examination of literature. In this way the student is led to investigate the qualities of style, and the various forms of expression employed by different writers. He searches into the causes of literary success or failure; and endeavors to find out why it is that one author writes with clearness, another with persuasiveness; one expresses himself with energy, another with elegance; one is distinguished for vivacity, another for sonorous rhythm. He also makes himself familiar with the modes by which the material for composition is collected, set forth in proper order, unfolded in due course of discussion, amplified, illustrated, and enforced, till the purpose of the writer is attained. Besides this, he pays attention to those higher qualities of writing which appeal to the taste and influence the emotions. It will not fail to heighten his appreciation of literature thus to examine it from within and from without, to mark its frame-work and observe its adornment, to become acquainted with its beauties and its defects, to tell wherein these consist, to have the nomenclature of criticism and use it intelligently. Such a study, if properly pursued, must surely tend to true culture, and blend with this a fine educational discipline, awakening the more delicate sensibilities of the mind, and calling forth its more robust faculties into active exercise.

In the present work an effort has been made to consider everything that can properly be regarded as belonging to the province of rhetoric, and its contents embrace the subjects of style, method, the language of the emotions, and the general departments of literature. Under the head of style, the figures of speech have been subjected to a minute survey; and while the ancient names have been retained, a new classification has been adopted so as to make their character and mutual relation clearly apparent. It will not be forgotten that these figures of speech are something *more than mere names*. They are forms of expres-

sion in actual use, pervading all literature, and entering largely into the speech of common life; so that while their effect upon the development of language may claim the attention of the philologist, their influence upon literature will not be disregarded by the student of style. Attention has also been paid to that aspect of rhetoric which is commonly described by the term "belles-lettres," under which it approximates in character to the fine arts, and presents for consideration such topics as word-painting, tone, and rhythm. These subjects, and others which need not be enumerated here, form the leading features of style, and disclose the various modes by which the writer attains to clearness, harmony, or persuasiveness. Besides this, there is also the preparation of subject-matter, which is here discussed under the name of method, and embraces invention, the author's point of view, classification of material, order of thought, argument, and the laws of reasoning. The language of the emotions is also regarded as appertaining to the sphere of rhetoric, and considered in connection with the beautiful and the sublime, wit and humor, the fantastic and the pathetic. Finally a survey is made of the general departments of literature: description and narration, exposition and oratory, poetry and the drama, in which each of these subjects is investigated in order.

So many writers have been consulted in the preparation of this work that an acknowledgment of indebtedness would be little else than the catalogue of a good-sized library. Wherever special use has been made of any author, care has been taken to give full credit, and if this has not been done in any case, the omission has not been intentional. Some things will be found here which are jottings from memory, or newspaper clippings, the authorship of which could not be traced; but many others are the common property of writers on rhetoric, and for the use of these no acknowledgments are due.

While a work on rhetoric can hardly contain anything new in the subject-matter, it is still possible to exhibit some originality in the mode of treatment. Not a few subjects are discussed here in a way which differs somewhat from that adopted by other writers. A leading feature of the book may be found in the fulness and profusion of the examples and illustrations which accompany the discussion of each topic. No pains have been spared to make these at once applicable and accurate, for it has been felt that without these the best definitions and explanations are comparatively useless.

The author's design has been to make his labors subserve what he conceives to be the great end of rhetorical study. He has endeavored to make his method distinct and intelligible, and in style he has aimed at nothing more than clearness and simplicity. How he has succeeded it is for others to say, but he may be permitted to indulge the hope that this work will not be without some value both to the student and the general reader.



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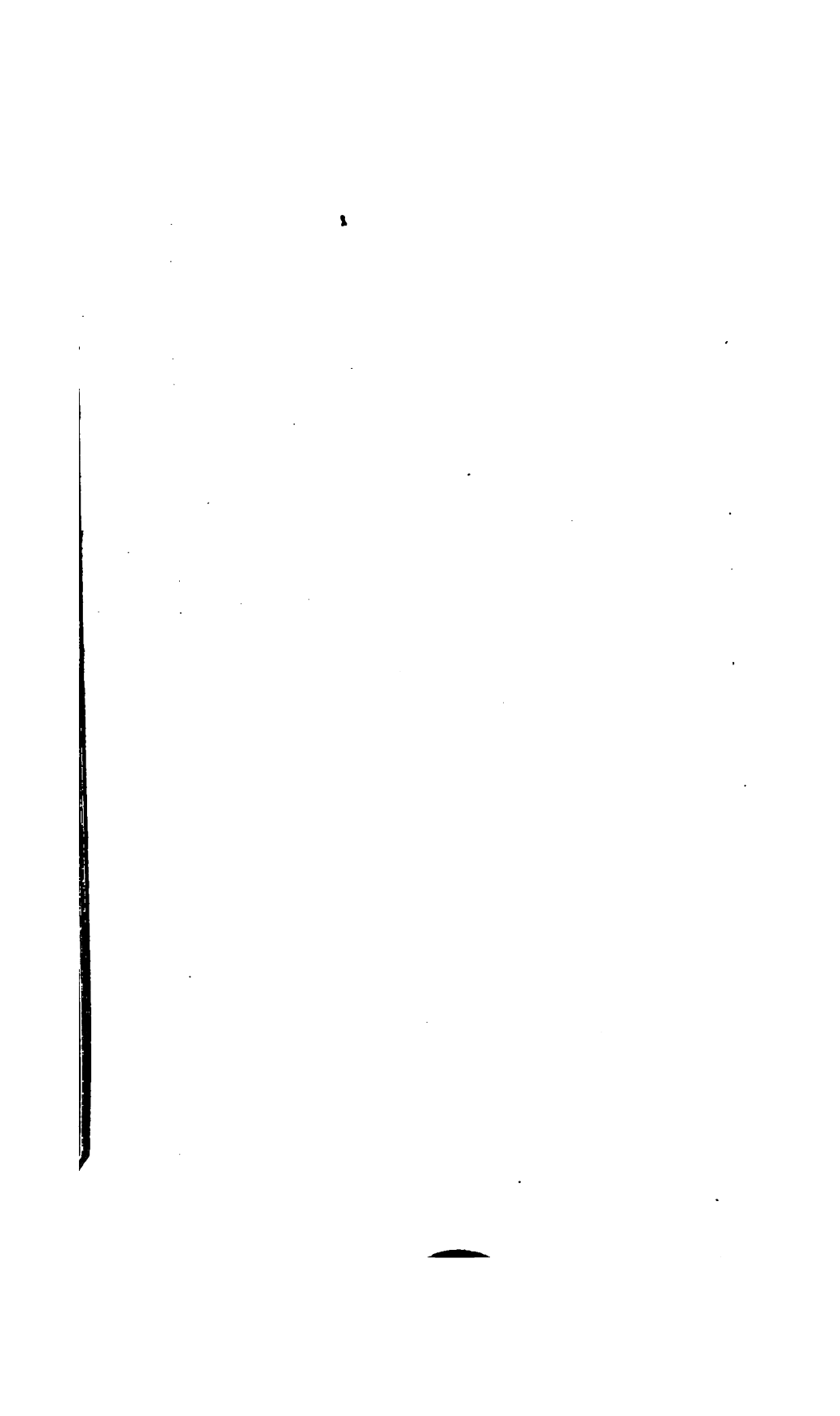
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# ELEMENTS OF RHETORIC.

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## PART I.

### PERSPICUITY IN STYLE.

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#### CHAPTER I.

##### STYLE.

###### § I. DERIVATION AND DEFINITION OF THE TERM RHETORIC.

THE term rhetoric is of Greek origin, and was first used to signify that which belongs to the *ρήτωρ* (*rhetor*, i. e., orator), a word which is derived from *ῥέω*, to speak. The ancient rhetoricians discussed chiefly the art of oratory, leaving to the grammarians the investigation of the beauties of style in general prose composition. In all their definitions of rhetoric they make it the art of persuasion. Isocrates calls it "the worker of persuasion." Plato makes Gorgias define it as "the power of persuasion by speaking." Aristotle defines it as "a faculty of considering all the possible means of persuasion on every subject." Quintilian, after enumerating many definitions similar to these, finally gives his own, and calls it "the art of speaking well."

At the present day the meaning of the word is less restricted; and popular usage involves two separate and distinct ideas. The one refers to arguments, and appeals to the emotions, by which the speaker or writer seeks to convey his own sentiments



to others. The abuse of this sort of rhetoric is ascribed by Milton to Belial :

“ His tongue  
Dropp'd manna, and could make the worse appear  
The better reason, to perplex and dash  
Maturest counsels.”

On the other hand, writing is said to be rhetorical when it exhibits more than usual ornament. The abuse of this is popularly stigmatized as “ rhetorical artifice,” “ mere rhetoric,” and the like ; thus conveying the idea that rhetoric is only an aggregation of plausible words or euphonious sounds, without any adequate sense. The popular idea, though often exaggerated, nevertheless contains the truth, and it is from this that the materials for a proper definition of rhetoric may best be gathered.

From this we see that the term rhetoric has now a twofold meaning, referring both to the subject-matter and to the mode of its presentation.

In the first case it relates to the subject-matter, its choice and arrangement, where the writer's aim is to instruct, convince, or persuade. Here it may be defined as the art of persuasion.

In the second case it relates to the manner of expression, where the writer treats his subject with conscious ornament, not so much in order to win assent as to stimulate the attention and gratify the taste. Here it may be defined as the art of ornamental composition.

#### § 2. THE MAIN DIVISIONS OF THE SUBJECT OF RHETORIC.

Rhetoric comprehends the following subjects, which will be adopted as the main divisions of the present work :

- I. *Style, or the choice and arrangement of words.*
- II. *Method, or the choice and arrangement of subject-matter.*
- III. *The Literature of the Emotions.*
- IV. *The General Departments of Literature.*

#### § 3. DEFINITION OF STYLE.

Style refers to the choice and arrangement of words, and may be defined as the peculiar manner in which thought is expressed in language.

## § 4. STYLE DIFFERS AMONG NATIONS AND INDIVIDUALS.

When we consider the subject of style in general, we notice that there are great differences in this respect, as well among nations as among individuals. "If we contemplate," says Quintilian, "the varieties of oratory, we find almost as much diversity in the minds as in the bodies of orators. The distinction between Attic and Asiatic orators is of great antiquity; the Attics being regarded as compressed and energetic in their style, the Asiatics as inflated and deficient in force. Those who made distinctions in these matters soon after added a third kind—the Rhodian, which they define to be of a middle character between the other two." Such differences as these may always be found. In Oriental literature great license is allowed to the imagination; in European it is held under stricter control. In Europe itself there are strongly marked varieties of national taste. The Italian enjoys a certain warmth of expression which to the Englishman is displeasing. The German, the Frenchman, and the Spaniard, each exhibits in his writings his peculiar characteristics. In every nation also there is a distinctive style at different periods. This is illustrated by the well-known division of Latin literature into the ages of gold, silver, and iron; while in English the same thing is exemplified in the prose of such writers as Hooker, Addison, Johnson, and Macaulay, each of whom represents a different age. Besides this, we have to consider the personal peculiarities of the individual author, which are so strikingly manifested that a man's writings have come to be considered as much a mark of himself as his face or figure. Thus Bacon exhibits in his essays the force of concise and well-balanced antithesis; Addison, negligent grace; Goldsmith, ease and elegance; Sterne, sprightliness and wit. The style of Johnson and of Gibbon is elaborate and Latinized; that of Bunyan and Defoe is marked by Saxon simplicity; Carlyle displays vehemence and energy; De Quincey, richness and splendor; Emerson, epigrammatic point and sparkle.

There is a different style for different classes of literature. "That is good rhetoric for the hustings," says De Quincey, "which is bad for a book. Every mode of intellectual communication has its separate strength and separate weakness; its peculiar embarrassment compensated by peculiar resources.



It is the advantage of a book that you can return to the past page if anything in the present depends upon it. But return being impossible in the case of a spoken harangue, where each sentence perishes as soon as it is born, both the speaker and the hearer become aware of a mutual interest in a much looser style, and a perpetual dispensation from the severities of abstract discussion. It is for the benefit of both that the weightier propositions should be detained before the eye a good deal longer than the chastity of taste or the austerity of logic would tolerate in a book."

In private life also, in conversation and in letter-writing, the character is revealed in the style. One is harsh and abrupt, another easy and fluent, a third rapid and impetuous, a fourth genial and attractive, a fifth tedious and garrulous. Thus individuals as well as nations impress their personal peculiarities upon their writings; the form of expression always varies with the writer, and this has given rise to the saying that style is the man himself.

Style, then, belongs to the man himself; it partakes of the characteristics of the individual; and the question of the improvement of this quality becomes the same as the question of the improvement of any other quality. All our powers, whether physical or intellectual, are susceptible of change for the better. Gymnastic exercise develops the muscles; musical practice gives to the fingers the most rapid accuracy of execution; the faculties of the mind may be cultivated to an unusual degree of excellence; even the moral qualities may be strengthened by discipline. As by association with polite society the tone and manners become refined, so by familiarity with the best authors and by imitation of their beauties may the style of a writer be elevated.

#### § 5. THE UTILITY OF RULES.

Rhetorical rules are useful but to a limited extent. They themselves have been formed originally not by any creative power or process of argument, but rather from the observation of the best examples and the study of the best authors. Great writers arise and are succeeded by others; they are afterwards followed by the rhetorician, the grammarian, and the *critic*, by whom the secret of their composition is investigated;

their excellences, their faults, and their failures all noted, and these are studied and compared, until at length it is decided what is to be imitated and what is to be avoided.

“Rules,” says Quintilian, “are only useful, which not only interpret the law of rhetoric, but also serve to strengthen the faculty of speech. . . . In general, bare treatises on art, through too much affectation of subtlety, break and cut down whatever is noble in eloquence ; drink up all the blood of thought, and lay bare the bones, which, while they ought to exist, and to be united by their ligaments, ought still to be covered with flesh.”

When rules are followed too exclusively, the young writer is apt to become a mere slave to them, and but rarely attains to any kind of excellence. Their real use is to show in a general way the excellences that are to be followed, and the faults that are to be avoided. After learning these the student is left to himself, and, while he has the benefit of all that he has learned, he must put forth his own strength, and rely chiefly upon this. He must seek to give full play to his own powers, and to exhibit that style which is most in accordance with his own character.

§ 6. THE GENERAL DIVISIONS OF STYLE.

The subject of style may be divided into three general heads, under which may be classified all possible excellences or faults of expression. These are : I. Perspicuity ; II. Persuasiveness ; III. Harmony.

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CHAPTER II.

PERSPICUITY IN WORDS.—SIMPLICITY.

§ 7. PERSPICUITY DEFINED AND EXPLAINED.

PERSPICUITY means clearness of expression, and may be defined as such a use of words that they may be understood without difficulty by those to whom they are addressed. It may be regarded as the first essential of style, without which all other beauties are of no avail. Indeed, it may be shown that in most cases the so-called beauties of style would be un-

attainable unless in the first place the language be clear and intelligible. In order to be perspicuous, however, it is not necessary that the style be understood by all, but that it be understood by those to whom it is addressed. To make style intelligible to all would be impossible. By the ignorant and uneducated many of the most beautiful thoughts and graceful sentiments of a writer like Addison would not be appreciated. In writings connected with science, it is necessary that the reader know something of the elements at least of that science before he can understand what is written. Hugh Miller was commended by Sir Roderick Murchison for his admirable clearness, and justly too, yet to one who knows nothing about geology his "Testimony of the Rocks" would be obscure. In religious works an acquaintance is presupposed not only with the Bible, but also with a large number of theological terms, without which the plainest and clearest expressions will often be simply unintelligible.

#### § 8. DIVISIONS OF THE SUBJECT OF PERSPICUITY.

Perspicuity may be considered, first, with reference to the choice of words ; secondly, in their arrangement ; and, thirdly, in general composition.

#### § 9. SOURCES OF PERSPICUITY IN WORDS.

Some words are clear because they are simple ; others because they are precise ; and others because they are pure English. In each case we have a distinct source of perspicuity, which requires special attention. The first of these to be considered is simplicity.

#### § 10. SIMPLICITY.

By simplicity is meant the choice of simple words, and their presentation in an unaffected manner. This quality is a chief characteristic of the most ancient literatures, and of the oldest writings in any language. It is very perceptible in the narrative portions of the sacred Scriptures. In the Greek Iliad and Odyssey, the German "Nibelungenlied," the Spanish "Cid," the Norman metrical romance, the English ballads, we find early poetry to be above all things simple and natural ; and the *same* is true of early prose, as may be seen in the writings of



the Greek Herodotus, the Italian Boccaccio, the English Mandeville, and the French Froissart. One reason for this is to be found in the condition of language, which in its earlier stages is always fresher and more artless; while in its later developments there is a tendency to elaboration and affectation.

As literature grows, the arts of embellishment are made use of to a continually increasing degree; but there are always many who from their own genius prefer the plain and unaffected manner to the grand and imposing. Such simplicity is often combined with easy grace and tender pathos; and its effect is more striking in times when an artificial diction is in vogue. Thus, while Johnson was composing his sonorous periods, Goldsmith was writing those delightful passages where wit, humor, philosophy, and pathos are all expressed with that charm which belongs to the unconscious grace of childhood. Among prose writers, Bunyan, Defoe, Addison, Steele, Sterne, and Thackeray are conspicuous for this quality; and among poets, Cowper, Burns, and Wordsworth. This subject may be illustrated by the following verses, which are translated from the German of Elizabeth Glück:

“That thy true soul  
May wed with mine,  
And that I may  
Be ever thine,

“I pray, and trust  
In God's sole might  
To keep us one,  
And so—good-night.”

The charm of unaffected simplicity is nowhere more touchingly exhibited than in the following lines by Wordsworth:

“She dwelt among the untrodden ways  
Beside the springs of Dove,  
A maid whom there were none to praise  
And very few to love.

“A violet by the mossy stone  
Half hidden from the eye!  
Fair as a star when only one  
Is shining in the sky.

B

"She lived unknown, and few could know  
 When Lucy ceased to be;  
 But she is in her grave, and oh,  
 The difference to me!"

§ II. CONCRETE TERMS SIMPLER THAN ABSTRACT.

The simplest and most intelligible words are those which describe common things and common actions. Opposed to these are all general and abstract terms. The difference between these two classes of words may be seen by comparing a plain narrative of fact with exposition in philosophy. Concrete terms are understood without trouble, but abstract terms give rise to difficulty. The respective effects of these are visible in other qualities of style and departments of literature; for while they have a direct bearing upon perspicuity, they assume a greater importance in connection with energy of expression and the language of the emotions; and they will receive further consideration in the discussion of those subjects.

§ 12. WORDS OF ANGLO-SAXON ORIGIN CONDUCTIVE TO SIMPLICITY.

Simplicity is best attained by the employment of words of Anglo-Saxon origin.

The English language has a power of absorbing foreign words which distinguishes it from all others, and makes it capable on this account alone of becoming the dominant speech of the world. It has received contributions from many sources; but by far the largest class of words which have thus far been absorbed by our mother tongue consists of those which have had a Latin origin. The chief cause of this is to be found in the Norman conquest, which, by subjecting the English people to the influence of a race of men who spoke a language derived from the Latin, caused the introduction of many words out of that vocabulary. After this the admission of words of Latin origin was easier, and the influence of the universities and of the learned class has ever since tended towards the multiplication of such words. Thus our language is at present highly Latinized, and presents to the cursory observer a twofold character, being in part native English, or Anglo-Saxon, as it is called, and in part Latin.

In order to arrive at a knowledge of the true proportion of these words in our language, it is not sufficient to examine dic-

tionaries ; for these contain a large number of technical terms, which, being chiefly derived from Latin and Greek, show a preponderance of words of foreign origin. The true way of judging is by an examination of the literature.

From an examination of the dictionary, Dean Trench comes to the following conclusion : Suppose the English language to be divided into one hundred parts ; of these, to make a rough distribution, sixty are Anglo-Saxon ; thirty are Latin ; five Greek ; the other five parts are to be divided among all the other languages from which isolated words have been derived.

But when the works of standard authors are examined a different result is obtained. Such an examination was made by Sharon Turner, and the estimate reached by him has been widely adopted. But his examination was very slight, since the passages from each author did not consist of more than a hundred or a hundred and fifty words.

A more thorough and extensive search was made by Mr. George P. Marsh, the result of which is to be found in his "Lectures on the English Language."

The following table is the result of another examination, made in the same manner and upon the same scale as that of Mr. Marsh.

§ 13. TABLE SHOWING THE PERCENTAGE OF WORDS OF ANGLO-SAXON ORIGIN IN DIFFERENT BOOKS.

THE ENGLISH BIBLE AND PRAYER-BOOK.	
Ruth.....	96
Jonah.....	93
Malachi.....	91
The Book of Common Prayer—Morning Service.....	87
POETRY.	
Cursor Mundi—418 lines.....	96
Piers Plowman, Passus I.....	92
Chaucer, Man of Lawes Tale—560 lines.....	89
Shakespeare, Midsummer-Night's Dream, Act I.....	92
"    King John, Act I.....	89
Milton, Lycidas.....	87
Spenser, Faërie Queene, Book V., Canto I.....	88
Dryden, Religio Laici.....	80
Butler, Hudibras, Canto I.—500 lines.....	88
Pope, To Augustus.....	81



Cowper, <i>The Task</i> , Book I . . . . .	80
Scott, <i>Lay of the Last Minstrel</i> , Canto I . . . . .	90
Wordsworth, <i>Ode on Immortality</i> . . . . .	88
Shelley, <i>Revolt of Islam</i> , Canto I . . . . .	85
Byron, <i>Prisoner of Chillon</i> . . . . .	91
" <i>Childe Harold</i> , Canto IV., stanza cxl. to close . . . . .	83
Tennyson, <i>Vivien</i> . . . . .	90
Robert Browning, <i>Christmas Eve</i> . . . . .	88
Mrs. Browning, <i>The Poet's Vow</i> . . . . .	89
Keble, <i>Christian Year</i> —5 poems . . . . .	88
Poe, <i>The Raven</i> . . . . .	85
Longfellow, <i>The Building of the Ship</i> . . . . .	89

## PROSE FICTION.

Defoe, <i>Robinson Crusoe</i> . <i>The Shipwreck Scene</i> , 8014 words . . . . .	93
Bunyan, <i>Pilgrim's Progress</i> , 3000 words . . . . .	93
Scott, <i>Bride of Lammermoor</i> , Chapter III . . . . .	80
Lord Lytton, <i>Rienzi</i> , Chapter I . . . . .	85
Charles Dickens, <i>Pickwick</i> . <i>The Bagman's Story</i> . . . . .	90
George Eliot, <i>Middlemarch</i> , Chapter I . . . . .	80

## ESSAYS AND EXPOSITORY WRITINGS.

Hooker's <i>Ecclesiastical Polity</i> , Book I., Chapters IV., V., VI. . . . .	89
Junius, <i>Letter III. to Sir William Draper</i> . . . . .	75
De Quincey, <i>Apparition on the Brocken, and Savannah la Mar</i> . . . . .	82
Macaulay, <i>Preface to the Lays of Ancient Rome</i> . . . . .	76
Emerson, <i>Essay on Circles</i> . . . . .	80
Henry Rogers, <i>Review of Sydney Smith's Lectures on Moral Philosophy</i> . . . . .	71
Hamerton, <i>Intellectual Life. To a Solitary Student</i> . . . . .	72

## HISTORY.

Gibbon, <i>Decline and Fall of the Roman Empire</i> , Chapter LIV. . . . .	68
Hallam, <i>Constitutional History</i> , Chapter VII . . . . .	70
Alison, <i>History of Europe</i> . <i>Introduction</i> . . . . .	68
Froude, <i>History of England</i> , Chapter I. (one half) . . . . .	77
Freeman, <i>History of the Norman Conquest</i> , Chapter I . . . . .	77
Motley, <i>History of the Dutch Republic</i> , Chapter I . . . . .	75
Draper, <i>Intellectual Development of Europe</i> , Chapter I . . . . .	67

## ORATORY.

Chatham, on the <i>Address to the Throne</i> . . . . .	72
Burke, on the <i>Nabob of Arcot's Debts</i> . . . . .	74
Grattan, on <i>Irish Right</i> . . . . .	73
Erskine, on <i>Paine's Age of Reason</i> . . . . .	73
Brougham, against the <i>Durham Clergy</i> . . . . .	75
Bishop Butler, <i>Sermon on the Ignorance of Man</i> . . . . .	80
Rev. F. W. Robertson, <i>Sermon on the Doubt of Thomas</i> . . . . .	82

WORKS ON RHETORIC.

Blair, Rhetoric. Introduction.....	69
Campbell, " " .....	69
Whately, " " .....	68

NEWSPAPERS.

London Times, on the Eastern Question.....	72
London Telegraph, " " .....	70
Pall Mall Gazette, " " .....	80
New York Herald, " Presidential Election .....	67
New York Tribune, " " .....	70
New York Sun, " " .....	73

The above table leads to the following conclusions :

1. In the literature of the present day there is a larger proportion of words of Anglo-Saxon origin than would appear from an examination of the dictionaries.

2. In poetry the proportion of such words is larger than in prose.

3. From the above a new table may be deduced, showing the relative proportion of Anglo-Saxon words in different departments of literature :

1. The English Bible .....	93	6. Oratory.....	76
2. The Prayer-book.....	87	7. History.....	72
3. Poetry.....	88	8. Newspapers.....	72
4. Prose Fiction.....	87	9. Works on Rhetoric.....	69
5. Essays.....	78		

Surprise may be felt at the large proportion of Anglo-Saxon words in prose fiction ; but this may be accounted for, first, because it deals largely with domestic affairs and matters of a trivial and commonplace character ; and, secondly, because it abounds in dialogue, and all the colloquialisms of common conversation.

§ 14. ANGLO-SAXON FORMS THE ESSENTIAL ELEMENT IN THE ENGLISH LANGUAGE.

Anglo-Saxon constitutes the essential element in the English language. This may be seen from the following summary :

1. English grammar is almost exclusively Anglo-Saxon.

2. To Anglo-Saxon belongs the vocabulary of common life, with all our colloquialisms, idiomatic phrases, and the language of conversation. Among the uneducated this is very marked ;



but it is almost equally so in those circles where the best and purest English is spoken ; for there the proportion of Anglo-Saxon words is higher than in contemporary literature, and the undue use of words of Latin origin is regarded as pedantic, or in bad taste. The chief difference between colloquial and literary English is the predominance in the former of our primitive speech.

3. To this may be added the language of business ; of the street, market, and farm ; of sailor and fisherman ; and of most of the ordinary pursuits of life.

4. It comprises the language of the emotions—love, hate, hope, fear, sorrow, shame, and the like. It has given names to most of those objects which are associated with our strongest feelings—as home, hearth, fireside, life, death, sickness, health ; and claims the words of childhood and youth, which for all after-life have the deepest meaning and are surrounded by the most moving associations. The Anglo-Saxon speech which the child learns at his mother's knee is the speech which he best loves in the hour of death.

5. While general and abstract terms are derived from the Latin, those which are special and definite are Anglo-Saxon. This is illustrated in the following way in an essay by Henry Rogers : “ ‘Move’ and ‘motion’ are general terms of Latin origin ; but all the special terms for expressing varieties of motion are Anglo-Saxon, as, ‘run,’ ‘walk,’ ‘leap,’ ‘stagger,’ ‘slip,’ ‘step,’ ‘slide.’ ‘Color’ is Latin, but ‘white,’ ‘black,’ ‘green,’ ‘yellow,’ ‘blue,’ ‘red,’ ‘brown’ are Anglo-Saxon. ‘Crime’ is Latin, but ‘murder,’ ‘theft,’ ‘robbery,’ ‘to lie,’ ‘to steal’ are Anglo-Saxon. ‘Member’ and ‘organ,’ as applied to the body, are Latin or Greek, but ‘ear,’ ‘eye,’ ‘hand,’ ‘foot,’ ‘lip,’ ‘mouth,’ ‘teeth,’ ‘hair,’ ‘finger,’ ‘nostril’ are Anglo-Saxon. ‘Animal’ is Latin, but ‘man,’ ‘horse,’ ‘cow,’ ‘sheep,’ ‘dog,’ ‘cat,’ ‘calf,’ ‘goat’ are Anglo-Saxon. ‘Number’ is Latin, but all our cardinal and ordinal numbers as far as a million are Anglo-Saxon.”

§ 15. THE MOST POPULAR BOOKS IN THE LANGUAGE EXHIBIT A PREDOMINANCE OF THE ANGLO-SAXON ELEMENT.

From the foregoing statements it will be seen that words derived from Anglo-Saxon sources are always the simplest and

the most intelligible. These form the vocabulary of children, of the uneducated; and in the language of social intercourse even of the most cultivated classes such words outnumber those of Latin origin far more than in general literature.

If we seek for the most intelligible books in the language, we shall find them in those which are most widely circulated; and if we seek for those which are most widely circulated, we shall find that by universal consent they are the following: the English Bible, the Pilgrim's Progress, Robinson Crusoe, and Gulliver's Travels. The English Bible, for various reasons, surpasses all other books in circulation. The authorized version is rightly considered as the noblest body of English prose which the language possesses. Its excellence may best be seen from a comparison with other versions. If it be compared with the "Douay" Bible, the inferiority of the latter will at once be apparent; and this inferiority is owing to the fact that the translators of the "Douay" version were not sufficiently alive to the superior force and clearness of Anglo-Saxon words, and adopted many of Latin origin. In the authorized version, on the contrary, the proportion of Anglo-Saxon words is greater than in any other English book.

Bunyan's Pilgrim's Progress stands next to the English Bible in point of circulation, and has the same characteristics, namely, great simplicity of style, and a great preponderance of Anglo-Saxon words. This may be illustrated by the opening sentences:

"As I walked through the wilderness of this world I lighted upon a certain place, where was a den, and laid me down to sleep; and as I slept I dreamed a dream, and behold I saw a man clothed with rags standing in a certain place, with his face from his own house, a book in his hand, and a great burden upon his back. I looked and saw him open the book, and as he read he wept and trembled; and, not being able to contain, he brake out into a lamentable cry, saying, What shall I do?"

In this passage ninety-three per cent. of the words are of Anglo-Saxon origin.

About thirty years ago a new version of the Pilgrim's Progress was published in England "for the use of the children of the aristocracy." It was written by a clergyman, who was offended at what he considered the "vulgarity" of Bunyan. His version was chiefly characterized by a superabundance of long



words of Latin origin, and was a melancholy exhibition of mingled ignorance, ineptitude, and bad taste. It never attained to any circulation, and is long since forgotten.

If we compare with the above the following passage from Burke, a great difference will be perceived :

“ This idea of a liberal descent inspires us with a sense of habitual native dignity, which prevents that upstart insolence almost inevitably adhering to and disgracing those who are the first acquirers of any distinction. By this means our liberty becomes a noble freedom. It carries an imposing and majestic aspect. It has a pedigree and illustrating ancestors. It has its bearings and its ensigns armorial. It has its gallery of portraits, its monumental inscriptions, its records, evidences, and titles. We procure reverence to our civil institutions, on the principle upon which nature teaches us to revere individual man ; on account of their age, and on account of those from whom they are descended.”


In this passage only sixty-three per cent. of the words are of Anglo-Saxon origin.

§ 16. MANY LATIN WORDS ARE EQUALLY SIMPLE.

Although words of Anglo-Saxon origin are, as a whole, the most simple and perspicuous, yet it must be observed that very many words of Latin origin are equally so. Such words have been long in the language, and have become so thoroughly naturalized that it is only by a distinct effort of the mind that any difference of derivation can be seen. Those writers who seek above all things after clearness and intelligibility, are therefore not expected to avoid good and useful words merely because they are of Latin origin, for this would be doing violence to the genius of our language, but merely to avoid such as are not in common use ; and, again, when an Anglo-Saxon word is as expressive as a Latin word, to give the former the preference.

§ 17. IMPORTANCE OF THE LATIN ELEMENT IN OUR LANGUAGE.

Apart from the subject of perspicuity, the Latin element in our language is of inestimable value, and tends to give it that comprehensiveness, that all-expressiveness, and that rich and varied music which make English literature the crown and glory of all the works of man. For by being made up of these two elements, the English language exhibits the strength, tenderness, and simplicity of the Teutonic tongues, together with the euphony, sonorousness, and harmony of the Latin.

*f*  *Em. R. Sha*  
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CHAPTER III.

PERSPICUITY IN WORDS, CONTINUED.—PRECISION.

§ 18. PRECISION.

ANOTHER essential to perspicuity is precision, which consists in the selection of such words as may exhibit neither more nor less than the meaning which the writer intends to convey. Precision may also be defined as the choice of the best possible word, so as to express the idea with the greatest possible accuracy. It refers in the first place to exactness of expression; but where ideas are expressed in the most exact manner possible, there are other results beside perspicuity. Thus we find that where precision is attained there is not only clearness, but great energy and emphasis.

When we examine the works of writers who are most noted for precision, we find that they are conspicuous not only for clearness, but also for great force of expression. Such writers are foremost in literature; their works are studied by all; they are models of style; and they abound in sentences which are widely quoted, and used as common maxims or proverbial sayings. Of such writers the most eminent is perhaps the poet Pope, who made this peculiar quality his chief aim.

§ 19. PRECISION IN SUBSTANTIVE TERMS.

The subject of precision will be best considered by an examination of the constructions in which its presence is most marked. These are: 1st, Substantive terms; 2d, Attributive terms; 3d, Predicative terms.

I. Substantive terms.

1. Precision may be seen here, first, in the application of terms or designations. An example of this may be found in the following passage from Junius (to the Duke of Grafton):

“I do not give you to posterity as a pattern to imitate, but as an example to deter; and as your conduct comprehends everything that a wise or hon-

est minister should avoid, I mean to make you a negative instruction to your successors forever."

There is great delicacy of expression associated with great subtlety of conception in this sentence. It is a common thing to speak of actions that should be imitated, and which thus become instructive; but it is more unusual and more difficult to speak of actions that should be avoided, and make them a "negative instruction."

This criticism is also applicable to the following passage from Burke's Letter to the Duke of Bedford :

"If his Grace can contemplate the result of this innovation . . . without a thorough abhorrence of everything they say and everything they do, I am amazed at the morbid strength or the natural infirmity of his mind."

"Morbid strength" is suggestive of the capacity to inflict evil which belongs to the man familiar with wickedness and cruelty; "natural infirmity" indicates one who lacks common intelligence, and contemplates crime with the stolidity of an idiot. The alternative presented here with such refinement of language is the same as that which would be stated by a less skilful writer in the abusive terms "villain" and "fool."

2. Precision is sometimes attained by the use of proper names, especially where a name is put for a class. This is illustrated by the following lines from Pope :

"What can ennoble sots, or slaves, or cowards?  
Alas! not all the blood of all the Howards."

Here there is a close and accurate specification of different classes of men, concluding with the mention of a class by the word "Howards," where one well-known name is put for noble families in general.

"And more true joy Marcellus exiled feels  
Than Cæsar with a senate at his heels."

Great precision is gained here by the use of these names, the one of an exiled patriot, the other of a triumphant tyrant.

"If parts allure thee, think how Bacon shined,  
The wisest, brightest, meanest of mankind!"

Precision is shown here in selecting Bacon from among all men as the highest example of human genius. The summary of his character affords a still better instance. In these three



words are found that popular estimate of this great man which prevailed at that time, and to which this memorable line gave new emphasis.

3. Precision in substantive terms is also seen when they assume the form of definitions or explanations.

There is great care and accuracy in the treatment of the following passage from Disraeli's speech on the death of the Duke of Wellington :

"The Duke of Wellington left to his countrymen a great legacy, greater even than his glory. He left them the contemplation of his character. I will not say that his conduct revived the sense of duty in England. I will not say that of our country. But that his conduct inspired public life with a purer and more masculine tone, I cannot doubt. His career rebukes restless vanity, and reprimands the irregular ebullitions of a morbid egotism."

The true meaning of this passage is to be found in the carefully chosen words of the conclusion ; yet in order to heighten their precision, and give them increased emphasis, the speaker introduces them by mentioning that which he will not say, and by these very words he insinuates with great delicacy the very fact which he represents himself as unwilling to state.

The same method is followed by Burke, when he says, "I do not say I saved my country, I am sure I did my country important service. There were few indeed that did not at that time acknowledge it."

In the following passage there is a careful definition :

"I mean to give peace. Peace implies reconciliation ; and where there has been a material dispute, reconciliation does in a manner imply concession on the one part or the other."—BURKE.

4. Precision is very striking in antithetical sentences.

"To make a virtue of necessity."—SHAKESPEARE.

Here the contrast of "virtue" with "necessity" renders each word more distinct in its meaning.

"There is, however, a limit at which forbearance ceases to be a virtue."—BURKE.

Here the stress is laid upon "forbearance" and "virtue," which are each more sharply defined by contrast.

"Kings will be tyrants from policy when subjects are rebels from principle."—BURKE.



The word "kings" is here contrasted with "subjects;" "tyrants" with "rebels;" "policy" with "principle;" and the array of such terms in opposition results in a careful accuracy of meaning.

Junius, in his letter to the Duke of Grafton, says with his usual malignity:

"In this humble imitative line you might long have proceeded safe and contemptible. You might probably never have risen to the dignity of being hated, and you might even have been despised with moderation."

This is one of those passages upon which Junius expended an unusual amount of the care and study that, according to his own statement, characterized his composition. The antithesis of "safe" and "contemptible" may be noticed, and also that of "hated" and "despised." The studied bitterness with which Junius wrote was never more forcibly displayed than in such expressions as "have risen to the dignity of being hated;" "despised with moderation;" and the sting lies in the perfect precision of the words.

#### § 20. PRECISION IN ATTRIBUTIVE TERMS.

II. We have, in the second place, to consider precision in attributive terms.

I. This is especially seen in the application of epithets, and may best be illustrated by selecting some one subject, and comparing the ways in which it is presented by different writers.

The sea affords a theme upon which many poets have loved to dwell, and whose powers they seek to set forth by vivid descriptive words. Byron's lines are familiar to all:

"Roll on, thou deep and dark blue Ocean, roll."

"Deep and dark blue" is an expression of the most general kind, without any very definite force or meaning. Barry Cornwall's lines are equally familiar:

"The sea, the sea, the open sea,  
The blue, the fresh, the ever free!"

"Open," "blue," "fresh," "free," are all words which lack precision; they are commonplace, and might suggest themselves to any writer. Far different from these is "the multitudinous" sea of Shakespeare, which is full of suggestions of roll-

ing billows and resistless power; while in the very sound of the word itself there is something that is not unlike the thing which it represents. The *ἀνήριθμον γέλασμα* of Æschylus (the infinite laughter of ocean waves) is of a higher description; and the *πολυφλοίσβου θαλάσσης* of Homer has become proverbial for pregnant meaning and sonorous music. These last have a rare precision and effective force, which have made them admired in all ages, and have caused them to be quoted so often that they have become hackneyed by repetition.

The songs of birds form another favorite theme for the poets, and especially that of the nightingale. It will be instructive to compare the epithets applied to this by various writers.

“It is the hour when from the boughs  
The nightingale’s high note is heard.”—BYRON.

Here the epithet “high” is general, and of no particular meaning. It is quite evident that the poet wrote this without thinking very much about the real nature of the thing described. Far different from this is the description of the same thing by Keats, whose genius led him irresistibly to all forms of the beautiful:

“While thou art pouring forth thy soul abroad  
In such an ecstasy,  
Still wouldst thou sing, and I have ears in vain,  
To thy high requiem become a sod.”

The epithet “high” is here used, but in conjunction with other words which greatly refine and at the same time enlarge the meaning.

The same poet also says:

“Adieu, adieu, thy plaintive anthem fades  
Past the near meadows.”

A different character is here ascribed to the note of the nightingale; and still another by Milton in the following:

“The wakeful nightingale,  
She all night long her amorous descant sang.”

“Plaintive” and “amorous” are words which are very different, yet they each state in a precise and specific manner the poet’s thought; while such general terms as “high,” “low,” “musical” are little better than conventionalisms, and are sug-

gestive of such expressions as the "brave" soldier, the "bright" sun, the "dark" night.

With these may be compared Wordsworth's lines to the cuckoo :

"O cuckoo, shall I call thee bird,  
Or but a wandering voice?

Even yet thou art to me  
No bird, but an invisible thing,  
A voice, a mystery."

In such words as these there is revealed a rare power of imaginative conception and great accuracy of expression. They are as far as possible from the commonplace, and form the language of true poetry.

Finally, let us take a few lines from Shelley's Ode to a Skylark :

"In profuse strains of unpremeditated art,

I have never heard  
Praise of love or wine  
That panted forth a flood of rapture so divine.  
With thy clear keen joyance,  
Languor cannot be."

Words like these carry us up to the heights of poetical inspiration. The poet's mind is overpowered by his theme, yet his capacity for expressing that theme never fails him. His words set forth with exquisite refinement and subtlety the most delicate and evanescent tints of meaning. Describing the song of a skylark may be compared to an artist's attempt to paint a rainbow; yet in this attempt Shelley has not failed. He has tested to the uttermost the capacities of language, and has exhausted its resources in this wonderful ode.

2. Precision in attributive terms may also be seen in the description of qualities, and in the use of qualifying terms.

"Such language," says Burke, "might have been spared, were it only as a sacrifice to the ghost of departed friendship."

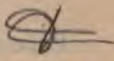
He alludes here to his rupture with Fox. A commonplace statement would have been something like, "were it only from consideration for our former friendship;" but in these words all this is expressed, while much more is implied.



Landor exhibits the same thing in a fine passage where he speaks of the difference between Shakespeare and Bacon :

“ There is as great a difference between Shakespeare and Bacon as between an American forest and a London timber-yard. In the timber-yard the materials are sawed and squared and set across ; in the forest we have the natural form of the tree, all its growth, all its branches, all its leaves, all the mosses that grow about it, all the birds and insects that inhabit it ; now deep shadows absorbing the whole wilderness ; now bright bursting glades, with exuberant grass and flowers and fruitage ; now untroubled skies ; now terrific thunderstorms ; everywhere multiformity ; everywhere immensity.”

This description of a forest displays distinctness of conception and accuracy of statement ; but its chief virtue consists in the fact that it is applied figuratively to Shakespeare ; so that from the framing and setting forth of this comparison there arises another and a higher beauty.

§ 21. PRECISION IN PREDICATIVE TERMS. 

III. In the third place we have to consider precision in predicative terms.

1. These may refer to acts.

This may be illustrated by the following passage from Thackeray :

“ It is said the king winced when he first saw his homely little bride ; but, however that may be, he was a true and faithful husband to her, as she was a faithful and loving wife.”

Compare the word “ winced ” with such common expressions as “ shrank back,” “ felt disgusted,” “ was disappointed,” and its precise force will at once be apparent. The word “ homely ” also has a meaning of its own, which makes it most appropriate in its application.

“ Mother, for love of grace,  
Lay not that flattering unction to your soul  
That not your trespass but my madness speaks ;  
It will but skin and film the ulcerous place,  
Whiles rank corruption, mining all within,  
Infects unseen.”—SHAKESPEARE.

This whole passage affords a study in precision. Its figurative character does not at all detract from this, but rather augments it. “ Lay not that flattering unction to your soul ” is one of those Shakespearian phrases which have entered into



our common speech by virtue of its expressiveness. "Skin" and "film" are singularly exact and suggestive.

"It is not that you do wrong by design, but that you should never do right by mistake."—JUNIUS.

The contrast between these two acts is sharply drawn, and, as usual with Junius, full of malicious insinuation.

2. They may refer to the state or condition. An example is found in Milton's lines:

"Fallen cherub, to be weak is miserable,  
Doing or suffering."

The conciseness of this statement is equalled by its keen distinctness.

"One flaunts in rags, one flutters in brocade."

Pope exhibits here his usual exactness of expression in coupling these particular verbs with these particular nouns.

Gouverneur Morris, writing of Lafayette, says:

"Dreadful situation! Obligated to do what he abhors, or suffer an ignominious death, with the certainty that the sacrifice of his life will not prevent the mischief."

This painful position in which Lafayette was placed could not be presented with greater vividness or distinctness.

#### § 22. CLEARNESS OF CONCEPTION NECESSARY TO PRECISION.

The chief essential to precision of expression is clearness and accuracy of conception, for when the writer thinks with certainty he will generally express himself with certainty. Obscurity of style, vagueness of statement, loose and inaccurate phraseology will generally be found to originate in hasty or careless conceptions; for when the mind is at no pains to acquire a firm grasp of the subject, no clear and definite description can be expected. Precision must, therefore, be sought after in the first place by securing a clear and luminous view of that which is to be set forth.

#### § 23. AND ALSO CARE IN THE USE OF WORDS.

It by no means follows, however, that even a clear view of the subject will of itself result in a clear statement. It is well

known that very many who are masters of particular sciences fail to impart them to others with any degree of precision. In order to attain to this, it is therefore further necessary that the writer attend very closely to the study of words, their choice and arrangement. The two processes are quite distinct; neither can dispense with the other; and while, in the first place, the subject must be mastered, so it is equally necessary that close attention be paid to the best modes of expression.

§ 24. VIOLATIONS OF PRECISION.—THE FAULTY USE OF  
SYNONYMOUS WORDS.

We have next to consider the most frequent ways in which precision is violated.

1. In the first place, precision is violated by the faulty use of synonymous words.

Synonymous words are those which express similar ideas. The fault spoken of arises when they are used to express the same idea; and as there is always a shade of difference in the meaning of these, it follows that precision can only be attained to when such words are used with perfect accuracy. This is a point of great importance in the English language; for synonymous words are more frequent here than in any other. The cause of this lies in its formation; for, as has already been shown, there was a primitive English language, now for convenience' sake called Anglo-Saxon, upon which was superimposed another—the Norman-French. The consequence is that there are many words of Anglo-Saxon and Norman origin now in the language, which exist side by side, and express very similar ideas. Besides this, the English, in common with other cultivated languages, is rich in words that differ by nice shades of meaning, and to all of these the writer must pay special attention.

A familiar example of this is to be found in the Book of Common Prayer, where the following words are associated together: acknowledge and confess; sins and wickedness; dissemble and cloak; humble, lowly, penitent, and obedient; goodness and mercy; assemble and meet together; pray and beseech; pure heart and humble voice; erred and strayed; godly, righteous, and sober life, etc.

Synonymous words may be said to be similar as to their gen-

eral meaning, but dissimilar as to their specific meaning. This is illustrated by the following:

*Female and feminine.*—Female is said of the sex itself. Feminine of the qualities of the sex. A third term, effeminate, may also be mentioned, which is applied to feminine qualities discovered in a man.

*Untruth—falshood.*—In the former there is no intention to deceive, and the absence of truth may arise from ignorance; in the latter the deceit is intentional.

*Figure—trope.*—Figure is a general term applied to certain artificial forms of expression; trope is a special term indicating that kind of figure by which a word is turned from its literal signification to another of a different kind—as, the sword of state.

*Modest—bashful.*—Modest refers to the habit of mind, bashful to the state of feeling; the one is commendable, the other reprehensible.

*Economy—frugality—parsimony.*—Economy means the management of outlay in accordance with income; frugality, a limited expenditure from motives of self-restraint or temperance; parsimony, a limited expenditure from motives of avarice.

*Effect—consequence.*—An effect proceeds from a cause; a consequence follows something that stands to it simply in the relation of antecedent.

*Centre—middle.*—Centre involves the idea of a circle, middle has a more general application. Macaulay says, “the centre of the grand alley,” in which he shows a lack of his usual precision.

*Happiness—blessedness.*—Blessedness is applied to those who enjoy the divine favor, and who may not be actually happy, as “Blessed are they that mourn.” In a recent translation of the Scriptures this is changed to “Happy are they that mourn.” The translator, while aiming after a supposed verbal accuracy, has thus missed the whole point of the passage, which is the “blessedness” of affliction.

#### § 25. IMPROPRIETY.

2. Another violation of precision is called impropriety.

It often happens that one word is used for another of a totally different signification. There is a resemblance either in



the appearance of two words, or in their sound, and by this the writer is misled. This must not be confounded with the fault just mentioned. Synonymous words have similar meanings; these words now under consideration have totally different meanings, and are only similar in sound or in appearance.

The following are some of the most conspicuous examples:

*Demean*.—"I would not demean myself" is an example of impropriety in the use of this word. The mistake arises from its resemblance to the adjective *mean*, i. e., base, low. But the true signification of the word is "to behave," as may be seen in the substantive "demeanor."

*I lay* and *I lie*.—These are often confounded. Additional confusion arises in the employment of the past tenses. The forms are—

Present— <i>lay</i> ,		Past— <i>laid</i> ,
Present— <i>lie</i> ,		Past— <i>lay</i> .

The resemblance between the present of one and the past of the other leads to frequent mistakes. The most memorable example of impropriety in this respect is found in Byron's famous lines:

"And send'st him shivering in thy playful spray  
And howling to his gods, where haply lies  
His petty hope in some near port or bay,  
And dashest him again to earth; there let him lay."

Here we see both the right and the wrong use of the same word.

*Sit* and *set* are apt to be confounded in precisely the same manner as *lay* and *lie*.

*Decompose*—*discompose*.—A foreigner once said, speaking of a bashful friend, that his face was very much decomposed. Errors of this kind, purposely made, have given rise to a feeble sort of wit called malapropism.

*Loose*—*lose*.—The mistakes that occur here are perhaps generally due to the spelling, as these words are seldom or never confounded in common conversation.

*Sanitary*—*sanatory*.—Sanitary is from *sanitas*, health; sanatory, from *sano*, to heal. The former is subjective, the latter objective.



*Predicate—predict.*—Predicate is to assert one thing of another; predict, to foretell the future.

*Ingenuous—ingenious.*—The former suggests frankness and guilelessness; the latter intellectual skill or cleverness.

#### § 26. VAGUE WORDS.

Another fault arises from the use of words that are vague and general, instead of such as are exact and definite. This is a characteristic of those who think loosely, or who prepare their subject-matter carelessly, and are as destitute of distinct ideas as they are of accurate words by which to express them. General terms are always more convenient than special; and to make use of any one at random will save trouble, and prevent the difficulty of searching after one which may be more appropriate. There are many words which are thus made use of, and a few of these may serve as examples.

*Affair.*—This word is made to do duty for almost anything—a battle, a conversation, a convention, a revolution, or a religious revival.

*Circumstance* is used in the same general way.

*Considerable* is a favorite word with writers who are inaccurate about numbers; but it is also applied to a great variety of subjects, as, “a person of considerable influence,” “a town of considerable size,” “attained to considerable distinction.”

“Remarkable,” “tolerable,” “several,” “person,” “party,” “individual,” are other examples. “Thing” is a word of extended signification, though it does not nearly rival its German equivalent, “ding;” but its use should be restricted, and other special words will be more precise. To this list may be added a larger number of formulas, phrases, and sentences of a purely conventional character, such as abound in sermons, newspaper articles, third-rate political oratory, but above all in so-called “complimentary addresses.” These are perhaps beyond the pale of criticism, since precision is about the last thing that is thought of by those who compose them.

#### § 27. VERBOSITY.

By verbosity is meant an excessive use of words. It arises from a natural gift of fluent expression, which has not been sufficiently chastened and corrected. For the present pur-

pose it will be necessary to consider only the chief ways in which verbosity may affect precision.

§ 28. TAUTOLOGY.

1. Tautology arises from verbosity, and may be defined as the repetition of the same idea in different words. It must be distinguished from the faulty use of synonymous words. The former is a case of useless repetition, the latter of different things taken for the same. This may be seen in the familiar example: They returned back again to the same place from whence they came forth; which is reducible to: They returned to the place whence they departed.

Dr. Johnson, from his habit of presenting kindred words in pairs, in triplets, and in many varieties of similar and contrasted meaning, often falls into this error. In the following passage, speaking of the style of Prior, he says:

“He had often infused into it much knowledge and much thought; had often polished it into elegance, often dignified it into splendor, and sometimes heightened it to sublimity; and did not discover that it wanted the power of engaging attention and alluring curiosity.”

Although it is certainly possible to show that there is a separate meaning to every one of these words, yet it is evident that the real distinction is but slight, and they are equivalent to so many tedious repetitions of the same thing.

A biography of Dr. Johnson was published shortly after his death, in which the author quoted the following well-known couplet:

“Let observation, with extensive view,  
Survey mankind from China to Peru;”

which he maintained was equivalent to this: Let observation with extensive observation observe mankind extensively.

§ 29. CIRCUMLOCUTION.

2. Circumlocution is another characteristic of verbosity. It means a roundabout mode of speech, where, instead of a direct statement of meaning, the words are multiplied to an unnecessary extent. When properly employed this is a recognized figure of speech (periphrasis), but the kind now under consideration is that which results from carelessness. It is character-

ized by the tedious accumulation of unnecessary explanations or unmeaning definitions; by an excessive use of epithets; and in general by an imposing array of words which circle about the subject without tending to any definite conclusion.

§ 30. VERBOSITY IN THE PULPIT AND PRESS.

Verbosity is a fault in style which prevails very widely at the present day, on account of the existence of certain departments of literature which had no counterparts in ancient times. Of these two may be mentioned.

1. Pulpit oratory.

Since the Reformation, the rise of Protestantism has caused greater importance to be attached to the sermon than ever before. Every Sunday, and even oftener, the minister must be prepared with his discourse, which has to fill up a certain amount of time. Now, after making all due allowance for those earnest preachers who, full of desire to benefit the souls of men, stand forth to preach with sincere feeling the word of eternal life, there must remain a large number who regard this as an onerous task, and fulfil it in a perfunctory manner. Hence the words sermon and sermonize have become proverbial for dulness and tediousness. In many cases this necessity of filling up the time makes the sermon an array of paraphrases and circumlocutions, which would not for a moment be tolerated in forensic or parliamentary oratory.

2. The modern newspaper.

Here we find a similar cause producing similar effects. There is the regular demand for a certain amount of writing to be furnished at a given time, and to fill a given space. Deducting those who do their task well, we have left a large number who are merely "machine" writers, and fill up the allotted space with words rather than ideas.

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CHAPTER IV.

PERSPICUITY IN WORDS, CONTINUED.—PURITY.

§ 31. PURITY.

By purity is meant the employment of such words and idioms as are sanctioned by the best contemporary usage.

In order to write pure English, it is necessary to avoid the use of all old words that have become obsolete; and all new words that are strange and unfamiliar. It is further necessary that there be no departure from the best idiomatic style of expression.

The study of words belongs to philology rather than rhetoric, but a brief consideration of this subject, in so far as it relates to purity of style, will not be out of place in this work.

§ 32. OBSOLETE WORDS.

In the history of a language great changes are found to be constantly occurring. Authors arise who develop its capabilities and establish a standard of excellence. But language has in itself a growth which is quite independent of literature, and it soon passes beyond the usage of any one age. Some words cease to be employed, and the author of one period becomes obscure to the reader of another. Many words once familiar become unintelligible, or at least difficult of comprehension. These are called obsolete. Of these, however, many are only obsolete in common conversation or in ordinary prose literature; and though not in general use, they are, nevertheless, understood without difficulty. These offer important limitations as to the degree to which words become obsolete. A definition of the term may be given as follows: Obsolete words are those which are no longer used in good prose literature or in common conversation. Of such the following may be taken as examples: "peradventure," "anon," "astoned," "erst," "hight," "cleped," "yclept," "whilom," "iwis" or

"I-wis," "erewhile," "ne," "list," "wist," "wight," "twain," "eke," "yea," "verily."

§ 33. OBSOLETE TERMINATIONS AND MEANINGS.

In addition to this, there are certain terminations of words which have become obsolete. These are chiefly in "en" and "eth," the one being an old form of the plural, and the other a well-known verbal inflection. Certain compounds of the pronoun with the substantive verb may also be considered as obsolete in this sense, as, "'tis," "'twas," "'twere." Another class may be found in words which have changed their signification, in which case it is the meanings and not the words that are obsolete. Thus "admirable" once meant "surprising;" "to be amused" meant "to be occupied;" "brave" meant "gaudy;" "caitiff," "captive;" "chimney," "stove;" "corpse," a "person;" "desire," "regret;" "equal," "impartial;" "explode," "to hiss off;" "generous," "high-born;" "imp," a "scion" (of nobility); "lively," "living;" "mediterranean," "inland;" "novelist," an "innovator;" "pomp," a "procession;" "spice," a "sort;" "table," a "picture;" "wit," "intelligence."

§ 34. OBSOLETE WORDS USED IN RELIGIOUS LITERATURE.

Certain important limitations are, however, to be observed on this subject, for in some departments of composition words are freely admitted which are obsolete in general prose. The first of these departments is that of religious literature, which is largely modified by the English Bible. This is essentially an ancient book. It has gone through many versions, namely, those of Wycliffe, Tyndale, Coverdale, the Bishops' Bible, Cranmer's, and that of King James, which is at present used. Most of these were revisions of preceding editions, rather than new translations, and retained many words and phrases which had been used before. The version of King James is of a more antique cast than the prose of the contemporary writers of that age. This great English book has had a circulation far surpassing that of any work ever published in the language; it has served as a perpetual storehouse for allusion, quotation, and reference; and its most ancient forms of speech are as familiar to all as the most modern colloquialisms. Now in re-

religious works of all kinds, constant reference is made to this English Bible. Its words are not only quoted directly, but are also appropriated and incorporated with the phraseology of other writers. On this account an antique character pervades the larger portion of our religious literature, and words are freely used here which on no account would find admission into a magazine article, a newspaper editorial, or any work in general prose composition.

Besides the English Bible there is the Book of Common Prayer, whose influence over language and literature has been of a similar character. The tendency to make use of obsolete words in religious writing is seen still more strikingly in the whole vocabulary of prayer. Deity is addressed in those forms of speech which the associations of the past, the usage of the English Bible and Prayer-book, and the phraseology of religious writings have combined to invest with deep solemnity and venerable antiquity.

#### § 35. OBSOLETE WORDS USED IN POETRY.

An exception is also to be made in favor of poetry, for the free use of obsolete words forms part of what is called poetic license.

Poetry requires a different phraseology from prose, a language in some sort of its own. A poetic dialect exists in all languages, but in English it is more strongly marked and more copious than in any other; and, among other peculiarities, it is distinguished by the possession and use of many of those words which are considered obsolete in general prose. For poetry requires the largest possible vocabulary, it strains the resources of language to the uttermost, and if an old word may best express the poet's meaning, it is made use of without hesitation. The causes of this may be found in the general characteristics of poetry, which may be stated as follows:

1. The style is more exalted. Subjects are treated of which would not be considered at all in any other way. For instance, prose could not be applied to such themes as the *Divina Commedia* or the *Paradise Lost*.

2. The thought is more vivid and intense. Lyrical poetry has a high impassioned character altogether diverse from the nature of sober prose, and its effects are commensurate with



that character. This may be illustrated by a literal translation into English prose of such a poem as the French "Marseillaise."

3. The exigencies of metre demand an unlimited supply of words in order to make the verse run smoothly, and yet secure the highest poetic excellence of expression.

4. The exigencies of rhyme require for the poet the same liberty.

Thus we shall find that the very words which are not allowable in general prose are welcome to poetry, and this may be seen from the following examples :

"*Whilom* in Albion's isle there dwelt a youth  
Who *ne* in virtue's ways did take delight ;  
Ah me ! in *sooth* he was a godless *wight*,  
Childe Harold was he *hight*."—BYRON.

"I who *erewhile* the happy garden sang."—MILTON.

"Eagerly I loved to borrow from my books *surcease* of sorrow."—POE.

"As his *corse* to the ramparts we hurried."—WOLFE.

"*Iwis* in all the senate  
There was no heart so bold."—MACAULAY.

The use of obsolete terminations is still more conspicuous in poetry. The poets discard the modern terminations in the hissing "s," and cling to the musical old endings in "en" and "eth ;" or, rather, it would be more correct to say that they use either form with equal liberty. The result is, however, that all the beautiful and expressive words and euphonious endings that have ever existed in the language are cherished by the poets ; and so it has been said that those forms of speech which have died in the world of prose go up to live forever in the heaven of poetry.

#### § 36. OBSOLETE WORDS USED IN CERTAIN KINDS OF FICTION.

Another exception is to be noted in works of fiction, where there is an attempt to represent an earlier period. Here the first aim is verisimilitude, and the writer must avail himself of everything that contributes to this. To imitate the language of a given period in a general way is often an effectual means of securing the truth of resemblance ; and hence many obsolete words make their appearance, used by the imaginary characters of the age to which they belong. The old words and the old idioms then appear with good effect. Yet even here these

words must be used correctly, and not too extensively. The abuse of this liberty is seen in the inferior order of so-called historical novels, where the writer, undertaking to handle a subject to which he is unequal, interlards the dialogue of his characters with obsolete words and formulas selected at random from the works of old authors.

#### § 37. ARCHAISM.

To this employment of obsolete words in the departments of literature above mentioned the term archaism is applied; and this may be defined as the intentional use of the older words and terminations of a language.

#### § 38. MANY OBSOLETE WORDS RETURN INTO GENERAL USE.

The use of obsolete words in general prose literature is not of common occurrence, nor, when it happens, is it to be considered as a very serious offence. It is, in fact, somewhat difficult to say what words are really obsolete, and what are not; for religious literature and poetry have so familiarized old words to the reader that they are seldom obscure, and their employment becomes a question of taste, rather than of perspicuity or of grammatical purity. In fact, obsolete words are regarded with much favor by many of the best writers of the present day. Increased attention to the study of early English has led to a very general effort to revive the use of many words. Accordingly a large number may be found which have actually come back into prose literature after a temporary banishment. These words have held their own in poetry and in religious literature, and thus have easily returned to general prose. We may see in a comparatively recent period the revival of such words as "benison," "malison," "outrance," "pleasance," "guerdon," and others of a like nature. Nor is this revival confined to our own time, although it is certainly more extensive now than ever before. Obsolete words have been introduced in former periods, as may be seen from a few brief statements.

In Spenser's day objections were made to such words as "dapper," "scathe," "askance," "embellish," "forestall," "fain," and others which soon came into general use.

In the seventeenth century the following words of Chaucer



were considered obsolete: "anthem," "carve," "blithe," "bland," "franchise," "sphere," "transcend." About the same time other words were called obsolete; as "strath," "landlouper," "yelp," "thrill," "dovetail," "kirtle," "grisly," "ledge," "trenchant," "tissue," "plumage," "resource," "vicinage," "tapestry," "villainy." All these, and many others like them, though once rejected by critics, are indispensable to prose literature at the present day.

As a general thing the restoration of a word to current prose literature is now regarded as a matter for gratification rather than objection. It often happens that such a word actually expresses the writer's idea in the best possible manner; and under such circumstances perspicuity itself might seem to demand its use. Such a writer as Carlyle, for instance, does not hesitate for a moment about using an obsolete word if it happens to express his meaning better than others that are in more familiar use. The faulty use of obsolete words is where they are really obscure, or where their introduction may savor of affectation or pedantry on the part of the writer.

#### § 39. NEW WORDS.

We have next to consider the introduction of new words. Among the Greeks this was stigmatized as a barbarism; but the English language is less exclusive.

Language is a living thing, and has a life of its own. It is born; it grows; it flourishes; it languishes; and it dies. Its life resembles that of man, both as an individual and in communities; and is characterized by innumerable vicissitudes. In connection with this subject, it will be useless to talk vaguely of the importance of purity; to denounce all words that may not please; or to insist on the rejection of all that may not have already gained a place in the language. The class of new words will always be a large one, so long as the language itself has any vitality.

#### § 40. THE ENGLISH LANGUAGE HAS ABSORBED NEW WORDS INTO ITSELF IN EVERY AGE, IN SPITE OF OBJECTIONS.

If we look back upon the history of the English language, we find it exhibiting a more varied growth than any other. It has passed through several distinct periods: the Anglo-Saxon,



the Semi-Saxon, the Old English, the Middle English, and the Modern English ; and in each of these it has had remarkable features. Ever since the Norman Conquest it has shown a singular capacity for absorbing new words into itself. In the latest period, when it stands fully formed before us, we find this tendency as strong as ever ; and we have to regard it as a leading characteristic. Inventions and discoveries are constantly being made which require new forms of expression. Science makes the same demand, which is repeated by learning, philosophy, art, commerce, and other great movements among mankind. While in every age there has been a throng of new words pressing in upon the language, there has also been in every age an outcry raised against them. This outcry, however, has been of little avail ; and the history of the past shows us many such words which once were objected to, but which, in spite of objections, have prevailed, and are now in general use.

In 1534 Sir Thomas Elyot mentioned "frugality," "temperance," "sobriety," and "magnanimity" as modern words. In 1589 Puttenham called the following modern inventions : "function," "numerous," "penetrate," "indignity," "savage," "scientific," "dimension," "idiom," "compendious," "prolix," "figurative," "impressive," "metrical," "inveigle." In 1601 Philemond Holland gave the same character to the following : "acrimony," "austere," "bulk," "consolidate," "debility," "dose," "aperient," "opiate," "propitious," "symptom." Bacon did not know "encyclopædia," but used "circle learning." Shakespeare, in *Twelfth Night*, alluded to "element" as new ; and Wotton spoke of "characters" as a recent acquisition. Fulke, in the beginning of the seventeenth century, objected to "rational," "tunic," "scandal," "neophyte," "despicable," "destruction," "homicide." Thomas Fuller stated that "plunder" was imported from Germany, where it originated during the Thirty-Years' War. "Malignant," "cavalier," "Roundhead," and "selfish" arose during the Parliamentary War. "Pathos" arose a little later ; as did also "mob." In 1658 the following were objected to in Heylin's *Observations on L'Estrange's History of Charles II.* : "adoption," "abstruse," "amphibious," "articulate," "adventitious," "complicated," "compensate," "concede," "caress," "destination," "horizontal," "oblique," "ocular," "radiant." "Dragonnade" and "refugee" came into

use during the age of Louis XIV. In 1670 Dryden objected to "good graces," "repartee," "embarrass," "grimace," "chagrin." "Suicide" was condemned at about the same time. In Skinner's *Etymologicon*, 1688, "cajole" and "sentiment" were called new. Johnson was blamed for using "resuscitation," "narcotic," "fatuity," "germination." "Sans-culotte," "guillotine," and "terrorism" arose during the French Revolution; and hosts of new words have been coming into the language ever since.

#### § 41. SOURCES OF NEW WORDS.

The sources from which new words are derived are numerous, and may be set down as follows:

1. *Science and Learning*.—Science is continually enlarging its sphere. The old sciences are widening their scope and increasing their action; while, in addition to these, new ones arise which rival the old in importance. Geology, Mineralogy, Comparative Philology, and many others, have arisen in this age; and all these require a nomenclature of their own. The names which are thus required are generally made up from Greek or Latin roots. All the natural sciences have created new words of this sort, which are intelligible to the students throughout Christendom. With technical terms, literature has not much to do; but some of them pass into literary use, and of these the following may serve as examples: "encyclopædia," "method," "function," "nomenclature," "horizontal," "oblique," "objective," "subjective," "æsthetic," "ethic," "ethnic," "isothermal," "telegraphy," "statistics," "myth," "cult," "magnetism."

2. *Invention*.—As this is pre-eminently the age of invention, the field here is very wide, and new words come in from this source by the hundred. Of these many must perish, but, on the other hand, many survive. A large number are made up from Greek roots, some from Latin. The following are examples: "telescope," "microscope," "chronometer," "telegraph," "photograph," "stereoscope," "micrometer," "aeronaut," "velocipede," "bicycle," "elevator," "locomotive."

3. *Discovery*.—Some discoveries are made in science by which words arise that are generally of Greek or Latin origin, as "hydrogen," "oxygen," "gravitation." Others refer to the



vegetable world, and are illustrated by "tea," "coffee," "tobacco," "cocoa," "opium," "potato."

4. *Art.*—A large number of words in common use have been derived from this source. For example, in architecture we have "dome," "piazza," "veranda;" from painting, "tone," "fresco," "ultramarine;" from sculpture, "bust," "torso," "bas-relief;" from engraving, "mezzotint," "lithograph," "chromolithograph;" from music, "opera," "oratorio," "prima donna;" besides which are many words belonging to other departments of art, such as "mosaic," "cameo," "intaglio," "filigree," etc.

5. *Fashion.*—Here the words are innumerable, but the most of them are shortlived, and few, indeed, are those which endure. "Surtout," "paletot," and "galoches," once in general use, are now obsolete; but permanent words from this source may be illustrated by "tunic," "muslin," "calico," etc.

6. *National Movements.*—These include wars, revolutions, and other popular commotions. The words derived from these are numerous, and are illustrated by "Puritan," "Roundhead," "Whig," "Tory," "cabal," "clique," "caucus," "coup-d'état."

7. *Foreign Intercourse.*—From this source we have many foreign words which have become naturalized, as "shah," "czar," "sultan," "pacha;" "drosky," "kayak," "canoe;" "sombbrero," "poncho;" "stiletto," "creese;" "mustang," "barbe;" "taboo," "tattoo," etc.

8. *Colonizing Movements.*—The English race, in extending itself over all parts of the world, has developed new modes of life, and with these new words have sprung up. California and Australia have contributed many which have come into general use; for example, "diggings," "prospect," "lead," "cradle," "ranch," "bush," "bushwhacker."

9. *Americanisms.*—The rapid growth of the American nation has been characterized by the utmost activity of intellect, and multitudes of words have arisen which were before unknown. Such as are peculiarly American may be illustrated by "sensation," "medium," "spirit-rapping," "camp-meeting," "barbecue," "baggage," "barrens," "bobolink," "buncombe," "clapboard," "dime," "stump-speech," etc.

10. *Orientalisms.*—The British empire in the East, the great missionary operations of England and America, and the spread of commerce and travel, have brought many words into the



language from the whole of Asia, as "bungalow," "moon-shee," "pundit," "fakir," "bonze," "santon," "dervish."

11. *New Ideas*.—The progress of civilization tends to create new sensations and new ideas, for which names must be found. Thus the French were the first to devise a word for the sensation of tedium, which they called "ennui." The English have applied to this the name "bore." This class of words may be illustrated by "prestige," "coincidence," "amateur," "connoisseur," "pluck," "push," "bounce."

12. *New Verbs*.—These are formed from nouns already in use; as, "to telegraph," "to coal" or "coal up," "to steam away," "to switch off."

13. *Names of Men*.—New words are formed from the names of men in cases of discovery or invention. Such are found in "galvanism," "voltaic" pile, "guillotine," "bowie" knife, "macadamize." Others are formed from the names of those who have promulgated new doctrines, or headed movements among men, as "Wesleyan," "Garibaldian," "Benthamite," "Comptist," "Millerism." Others are formed from the qualities of men, as "Platonic," "Miltonic," "Napoleonic."

14. *Slang*.—From this source, also, many words are derived. Originating no one knows how, perhaps in the most disreputable way, they evince a native force and expressive energy which compel reception. Of this sort are the following: "mob," "humbug," "quiz," "chaff," "hoax," "beau," "dandy," "fop," "swell," "Bohemian," "prig," "cad," "bumptious."

New words are furnished to the English by many different languages, and if we compare these, we shall find that several have supplied distinct classes. Thus Greek and Latin contribute those which relate to science and learning, invention and discovery; French, those which refer to fashion, cookery, and warfare; Italian, those which belong to art; Hebrew has contributed some which belong to the vocabulary of religion, and a large number of proper names in general use.

#### § 42. THE GROWTH OF NEW WORDS IS RAPID.

The growth of new words is very rapid. What is a barbarism in one age is a standard word in the next. Examples of this may be found in "connoisseur," "reconnoitre," "verbiage," "gasconade," "rhodomontade," which were all objected to by

Dr. Campbell in his *Philosophy of Rhetoric*, yet since his time have become thoroughly naturalized.

§ 43. THE OBJECTIONABLE USE OF NEW WORDS.—PROPER AUTHORITY DEFINED.

New words are objectionable when they are employed without proper authority.

This term "authority" has given rise to such frequent misapprehension that it may be well to explain its true signification. It may be defined in a twofold way.

1. It is the usage of a writer of commanding genius and influence. Thus Shakespeare, Addison, and Johnson introduced new words, to which their names afterwards gave a sanction. In our own day Carlyle, Coleridge, Tennyson, and Browning have introduced or given currency to new words, and made strange ones familiar.

2. It is the sanction of the literary world of any given period; and at the present day may be defined as the usage of the leading periodicals. From this source have been derived such words as "telegram," "bicycle," "unwisdom," and many others which have held their ground in spite of strenuous opposition.

Generally new words come in to supply a real want. No one knows who uses them first. If they are really needed they are welcomed by the world of literary men, and thus take a permanent place. But if a word present itself without the sanction of supreme genius, or the consent of the world of letters, then it may properly be rejected as a barbarism.

§ 44. THE FAULTY USE OF NEW WORDS.

Such objectionable words are derived from various sources.

1. Some originate in our own language, and of these the following are examples: "happify," "gasalier," "unuseful," "charmfulness." The verb "to interview" was at first accepted in jest, then violently denounced, and finally, by a strange fate, it appears to be accepted with mournful resignation, and may actually take a permanent place.

2. Many words are taken from the French language, and abound in fashionable novels and in newspapers. "Politesse," "delicatesse," "hauteur," "dernier-resort," "exposition," for "exhibition," are examples of constant occurrence. The word



"solidarité" appears to be winning its way in spite of opposition; and so does "plebiscite," simply because they express ideas for which there are no exact English equivalents. The excessive use of words of this sort has been parodied in the following passage: "The ball was most *recherche*. *Madame* presented an appearance that was *distingué* in the extreme. The *toilettes* of *les jeunes dames* were *ravissantes*. On entering the room the *coup-d'œil* was *magnifique*, and the *tout-ensemble* could not be surpassed."

3. The Italian language, also, affords words of this sort. These are chiefly to be found in writings which refer to art, particularly music. When they are used in a purely technical sense no objection can be made; the fault is when they are introduced into general literature. To intermingle with one's English such words as "maestro," "impresario," "fiasco," is as bad a piece of affectation and as reprehensible a vice as the one just mentioned. Those writers who know and love the English language find it all-sufficient. Those who really understand Italian and French are not apt to indulge in such idle display. It is rather the characteristic of those who have but a slight acquaintance with these languages, and are anxious to make known to the world all the little that they know.

4. Many are derived from the Latin, and are introduced through a pedantic taste, or the desire for a cheap display of learning. Examples of this may be found in the following words: "central" for "central," "envisaging" for "viewing," "resuming" for "summing up." The word "donate," for "give," is bad; but not worse than "locate" for "live." "Effectuate" and "eventuate" are in bad taste and pretentious. "Collide" is a word which has fought its way into respectable use. "Sororize," as the counterpart of "fraternize," and "viaticide," as a name for death by railway accident, seem to have been made up in jest. "Governmental" and "pessimistic" are both as bad as they can be.

5. Oriental words. These are very common, on account of the increasing connection with the East, through commerce, politics, travel, missionary effort, and the like. Many Oriental words have come into established use, but many more must be condemned. The excessive employment of these has been ridiculed in the following passage, which may serve to illustrate



this sort of barbarism : “ While seated in the *bungalow*, waiting for the *palanquin*, there arose a sudden outcry from the *Tatmurgars*, followed by rapid drum-beats. We started up, but the *moonshee*, noticing our agitation, said, ‘ Don’t be alarmed, *Sahib*, it’s only the *Gooroos* with their *tomtoms*. ’ ”

## § 45. NEW COMPOUND WORDS.

In addition to those words which are absolutely new, there is another class made up of old words already existing, but presented as compounds.

Two classes of compound words are here to be observed. First, those of foreign derivation. To this class belong those which are derived from Greek or Latin sources, and are used for scientific or other purposes. These, however, come into the language already compounded, and therefore belong to the new words already mentioned. The point now under discussion refers to a second class, namely, those new compounds which are made up of words already existing in the English language.

The growth of language arises chiefly from two causes : first, tropes, by which concrete terms are turned from a literal to a figurative meaning ; and, secondly, composition, by which words already existing are compounded, and thus formed into a new term. All languages in their early stages have this power of composition, and a large number of words in every language are compounds.

The English language has less power of composition than any other of the Teutonic family. The Latin was very deficient in this respect, and the languages which have been derived from it show the same peculiarity. The Greek, on the other hand, had a great capability for this, which belongs in an equal degree to the modern German. The Anglo-Saxon had the same capacity ; but in the Early English period it had become weakened if not lost, and the decay of this power in our language is chiefly due to the influence of the Norman French.

When we consider the newly compounded words of the present day, we find that their source is chiefly in science and invention. Leaving aside Greek and Latin compounds for reasons already mentioned, let us consider those of English origin.

1. *Science and Learning.*—In these departments we have such

words as "stone-period," "flint-folk," "bronze-folk," "mound-builders," "folk-lore," "hand-book."

2. *Invention*.—"Steamboat," "railroad," "diving-bell," "sewing-machine," "tramway," "gun-cotton," "iron-clad," "gas-pipe."

3. *Discovery*.—"India-rubber," "soapstone," "gum-tree."

4. The movement called "Spiritualism" has given rise to many words, such as "table-tipping," "spirit-rapping," etc.

#### § 46. FAULTS IN THE USE OF NEW COMPOUND WORDS.

The genius of the English language is so alien to the formation of compound words that faults are not as frequent here as elsewhere. The influence of other languages in the introduction of new words has already been noticed. Greek, Latin, French, and Italian furnish a large supply; but upon the class of words now under consideration these languages have no influence. The Greek and Latin give us words already compounded, but they do not cause the English language to make new compounds out of words already in use. Another language has some influence in this respect, and that is the German. This is due to several causes.

1. The German has a power of composition not equalled by any other of the great modern languages.

2. German philosophy has a commanding position, and is illustrated by several schools, each of which has its own nomenclature made up out of German words; and English thinkers who discuss philosophical subjects are often forced to transfer German compounds to their own language.

3. These words in many cases have roots which exist in English also.

In the case of scientific writing every liberty must be allowed; and as the botanist may freely make use of Greek words, so the metaphysician may employ German. But in general literature the case is different, and English imitations of German compounds are to be condemned.

These may be illustrated by such terms as the following: "Word-building," "time-spirit," "nature-spirit," "earth-soul," "woman-nature," "world-idea," "hero-saint," "art-show," "soul-life," "wonder-smith," "life-pleasure," "youth-season."

Another class of objectionable compounds may be found in



cases where a noun is turned into a verb, as "the population had fivefolded." Here the word fivefold is transformed into another part of speech. We may say "the population had doubled" or "tripled," but not "fourfolded" or "fivefolded." These last resemble such expressions as "to dress-make," "to shoe-make," "to ship-build," which are sometimes used in jest, but never in earnest.

§ 47. CONCLUDING REMARKS.

In concluding this subject, we may notice several important truths.

1. Obsolete words in certain branches of literature are allowable, and even in general prose they are not so unwelcome now as formerly, but may be used under certain restrictions.

2. New words are incessantly coming forward, and much discrimination is needed in order to decide what are and what are not offences against purity of style.

3. Compound words, though far less numerous, stand in the same position as new words.

4. In every age grammarians and rhetoricians have denounced words, which have come into use in spite of them.

5. In view of these facts, the best course to be taken by one who seeks to preserve purity of style is to maintain a judicious conservatism. This is best stated in the lines of Pope :

"In words as fashions the same rule doth hold,  
Alike fantastic if too new or old ;  
Be not the first by whom the new is tried,  
Nor yet the last to lay the old aside."

§ 48. PURITY ALSO REQUIRES CONFORMITY TO GRAMMAR AND IDIOM.

In order to write pure English, it is further necessary that there be no departure from those forms of speech which are established by the laws of grammar or sanctioned by the best idiomatic usage. The violation of either of these is called a solecism. This word is of Greek origin, and is said to have arisen from the corruption of the Attic dialect among the Athenian colonists of Solœ, a town in Cilicia.

The solecism includes all violations of good usage, all those faults in speech commonly called "bad grammar." It is not



necessary to dwell upon the importance of grammatical correctness in style. It must be evident that pure English consists in something more than well-chosen words; and that these words, when connected together in phrases, must accord with the standard which has been established by the best authority. English grammar requires far more attention than it usually receives from the literary man. It may not be so logical or so symmetrical as that of the classical languages, and there may be not a few points about which professed grammarians differ; yet it may be affirmed that this very looseness and comparative lawlessness arises from the world-wide comprehensiveness which distinguishes it, and it should incite every writer to master whatever difficulties there may be.

The solecism is a subject that belongs to grammar, and not to rhetoric, and all violations of the rules of syntax may be found fully discussed in the works of Latham, Fowler, Angus, and others.

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## CHAPTER V.

### PERSPICUITY IN SENTENCES.

#### § 49. PERIODIC AND SIMPLE STRUCTURE.

PERSPICUITY depends not only upon the choice of words, but also upon their arrangement.

Sentences, in their various divisions of simple, complex, and compound, naturally fall into two great classes—long and short; and these produce such an effect upon the manner of composition that style itself has been classified upon this basis. Where the writing is chiefly characterized by long sentences, it has been called "*style periodique*," and also "*style soutenu*;" where short sentences abound, it has been called "*style coupé*." These words, however, have not yet been naturalized in our language, and the terms "periodic structure" and "simple structure" are for various reasons preferable. Of the two, the simple structure is the more conducive to perspicuity, for where the sentences are long great care is needed that the clauses be kept in their proper order and relation; that the leading subject

be retained prominently before the mind ; and that too many things be not crowded together. In short, sentences the difficulties are not so great ; and although they have their own faults, yet obscurity is by no means one of them.

French prose literature is considered by competent critics as superior to all others in perspicuity, and it is a significant fact that the simple structure prevails there to a greater extent than elsewhere. The French writer aims in the first place to make his meaning clear, and seems to feel instinctively that this aim may be best secured by the short sentence. On the other hand, that of Germany is distinguished by its lack both of brilliancy and perspicuity ; while at the same time it is marked by the frequent recurrence of long, clumsy, and unwieldy periods. German prose literature has produced no group of great writers like those of Rome, France, and England ; and its chief fault lies in the persistent choice and careless treatment of long sentences. The genius of the language commends the periodic structure to the German writer, but this is no excuse for the awkward manipulation of words.

In English prose there are abundant examples of both styles. The long sentence characterizes the writings of Hooker, Milton, Johnson, Gibbon, and De Quincey, while the short sentence is the chief feature in Bacon's Essays, and in the works of Addison, Sterne, Lamb, and Macaulay.

This subject is well presented by De Quincey in the following passage :

"In French authors, whatever may otherwise be the differences of their minds or the differences of their themes, uniformly we find the periods short, rapid, unelaborate. Pascal or Helvetius, Condillac or Rousseau, Montesquieu or Voltaire, Buffon or Duclos—all alike are terse, perspicuous, brief. Even Mirabeau or Chateaubriand, so much modified by foreign intercourse, on this point adhere to their national models. Even Bossuet or Bourdaloue, where the diffuseness and amplitude of oratory might have been pleaded as a dispensation, are not more licentious in this respect than their compatriots. One rise in every sentence, one gentle descent—that is the law for French composition, even too monotonously so ; and thus it happens that such a thing as a long, involved sentence could not be produced from French literature, though a sultan were to offer his daughter in marriage to the man who should find it.

"The character of German prose is an object of legitimate astonishment. Whatever is bad in our own ideal of prose style, whatever is most repulsive in our own practice, we see there carried to the most outrageous excess.



Lessing, Herder, Richter, and Lichtenberg, with some few beside, either prompted by nature or trained upon foreign models, have avoided the besetting sin of German prose. . . . Among ten thousand offenders we would single out Immanuel Kant. . . . A sentence is viewed by him, and by most of his countrymen, as a rude mould or elastic form admitting of expansion to any possible extent ; it is laid down as a rude outline, and then, by superstruction and *epi*-superstruction, it is gradually reared to a giddy altitude which no eye can follow. Yielding to his natural impulse of subjoining all additions or exceptions or modifications, not in the shape of separate consecutive sentences, but as intercalations and stuffings of one original sentence, Kant might naturally enough have written a book from beginning to end in one vast hyperbolical sentence."

English prose literature affords abundant examples of each style ; some authors prefer the short sentence, others the long, while others again exhibit in their writings an equal proportion of both.

The following is an example of the simple structure :

"The allies had during a short time obtained the most appalling successes. This was their auspicious moment. They neglected to improve it. It passed away and returned no more. The Prince of Orange arrested the progress of the French armies. Louis returned to be amused and flattered at Versailles. The country was under water. The winter approached."—MACAULAY.

With this may be contrasted the following example of the periodic structure :

"Were I ambitious of any other patron than the public, I would inscribe this work to a statesman who, in a long, a stormy, and at length an unfortunate administration, had many political opponents almost without a personal enemy ; who has retained on his fall from power many faithful and disinterested friends, and who under the pressure of severe infirmity enjoys the lively vigor of his mind and the felicity of his incomparable temper."—GIBBON.

In all vivacious writing, the simple structure is very generally employed ; and it lends itself readily to a brisk and brilliant movement of thought :

"Don't tell me that I am grown old and peevish and supercilious ; name the geniuses of 1774, and I submit. The next Augustan age will dawn on the other side of the Atlantic. There will, perhaps, be a Thucydides at Boston, a Xenophon at New York, and in time a Virgil at Mexico and a Newton at Peru. At last some curious traveller from Lima will visit England, and give a description of the ruins of St. Paul's, like the editions of Baalbec and Palmyra."—HORACE WALPOLE.



In graver composition, especially of the didactic sort, the periodic structure is more common. This is especially seen in the works of Dr. Johnson :

“And yet it fills me with wonder that in almost all countries the most ancient poets are considered the best ; whether it be that every other kind of knowledge is an acquisition gradually attained, and poetry is a gift conferred at once ; or that the first poetry of every nation surprised them as a novelty, and retained the credit by consent which it received by accident at first ; or whether, as the province of poetry is to describe nature and passion, which are always the same, the first writers took possession of the most striking objects for description, and the most probable occurrences for fiction, and left nothing to those who followed them but transcription of the same events, and new combinations of the same images.”

Both styles are often employed by the same writer. The following examples are taken from Leigh Hunt's essay on Books :

Periodic structure :

“Sitting last winter among my books, and walled round with all the comfort and protection which they and my fireside could afford me, to wit, a table of high-piled books at my back, my writing-desk on one side of me, some shelves on the other, and the feeling of the warm fire at my feet, I began to consider how I loved the authors of these books ; how I loved them, too, not only for the imaginative pleasures they afforded me, but for their making me love the very books themselves, and delight to be in contact with them.”

Simple structure :

“I intrench myself in my books equally against sorrow and the weather. If the wind comes through a passage, I look about to see how I can fence it off by a better disposition of my movables. If a melancholy thought is importunate, I give another glance at my Spenser. When I speak of being in contact with my books, I mean it literally ; I like to lean my head against them.”

The following passages are from the writings of Chalmers :

Periodic structure :

“Though the earth were to be burned up, though the trumpet of its dissolution were sounded, though yon sky were to pass away as a scroll, and every visible glory which the finger of the Divinity has inscribed on it were extinguished forever ; an event so awful to us and to every world in our vicinity, by which so many suns would be extinguished, and so many varied scenes of life and population would rush into forgetfulness—what is it in the high scale of the Almighty's workmanship ?”

## Simple structure :

"These poor animals just look, and tremble, and give forth the very indications of suffering that we do. Theirs is the unequivocal physiognomy of pain. They put on the same aspect of terror on the demonstrations of a menaced blow. They exhibit the same distortions of agony after the infliction of it. The bruise, the burn, or the fracture, or the deep incision, or the fierce encounter with one of equal or superior strength, just affects them similarly to ourselves. Their blood circulates as ours. They sicken, and they grow feeble with age, and finally they die, just as we do."

§ 50. RULE FOR THE GENERAL ARRANGEMENT OF WORDS IN A SENTENCE.

Attention must be paid to the general arrangement of words in a sentence.

The rule which is usually given for this is as follows: The words and members most nearly related should be placed in the sentence as near to each other as possible, so as to make their mutual relations clearly apparent. The same rule is also stated in the following words: Those parts of a sentence which are most closely connected in their meaning should be as closely as possible connected in position.

From inattention to this various errors frequently arise. Sometimes the adjective is placed in a wrong position:

"The Episcopal Church furnishes the assurance of an organic and unbroken unity and succession from the apostles, by a line of unbroken bishops, down to the bishop of this diocese."

The writer should have said, "an unbroken line of bishops."

The adverb is misplaced in the following sentence:

"They thought that, if he wanted his civil rights, he ought to have sent in his application for pardon at least."

Here "at least" seems to qualify "pardon," but it was intended to refer to the act of sending in an application; and it should have been, "he ought at least to have sent in his application."

The position of the relative should receive careful attention:

"I struck the animal with my knife on the head, which, being made of bad steel, broke, and I was left at his mercy."

"They flew to arms and attacked Northumberland's horse, whom they put to death."

In these sentences the position of the relative is such as to give an absurd turn to the meaning.

Personal pronouns give rise to frequent obscurity, and the difficulty attending their proper management is sometimes almost insuperable. Thus, speaking of Marlborough, a writer says:

“He had an interview with King Charles, and spoke much about his victories, telling him that all Europe now lay at his feet, and that the final issues of the war were in his hands.”

To one unacquainted with the facts this sentence would be quite unintelligible.

Clarendon writes as follows :

“On which, with the king’s and queen’s so ample promises to him, so few hours before conferring the place upon another, and the Duke of York’s manner of receiving him, after he had been shut up with him, as he was informed, might very well excuse him from thinking he had some share in the affront he had undergone.”

One way of preventing such obscurity is by inserting in brackets after each pronoun the name of the person referred to. This is commonly done by reporters of speeches, when the report of the speech is made in the third person ; as: “He would inform the right honorable gentleman that he [Mr. Disraeli] differed from him [Mr. Gladstone] in every particular.” This, though the easiest way, and certainly the clearest, is, however, hardly tolerable in general prose composition. The better plan is to reconstruct the sentence altogether. This may be done by breaking it up into shorter sentences, or by substituting for the pronouns the names that may be appropriate, the reflexive, the relative, or such words as “the former,” “the latter.”

The position of clauses requires the same attention as that of words, and gives rise to the same class of errors :

“He determined to force his son to the marriage, and afterwards to obtain the king’s consent, whether he would or not.”

In this sentence the final clause seems to refer to the king, whereas it really refers to the “son” spoken of.

Anthon translates a passage in the fifth book of Xenophon’s *Anabasis* thus :

“Boys belonging to the wealthy classes, fattened by being fed on boiled chestnuts, soft and exceedingly white, and not wanting much of being equal in length and breadth, of various colors on their backs,” etc.

In the original the inflections of the words prevent obscurity;



but here it is not quite certain whether it is the boys or the chestnuts that are thus characterized.

§ 51. LIMITATIONS TO THE GENERAL RULE OF ARRANGEMENT.

The above rule for arrangement is subject to limitations.

No composition can be so framed as to withstand the possible distortions or wilful misapprehensions of hypercritical readers, who refuse to take the obvious meaning of a sentence, and seize upon one which they may contrive to extract from the words. Such a course could reduce to nonsense the finest passages of literature, and by its excesses destroy everything like true criticism. The writer must always remember, and the critic also, that fair and candid treatment is to be expected. To be perspicuous is to be intelligible to those to whom a writing is addressed, and not to write so that a sentence cannot possibly be distorted in meaning. This is not only impossible in itself, but the very attempt would destroy all ease or vivacity of style, and reduce all composition to one dead level of dulness.

In the arrangement of words there are various things to be considered.

1. Emphasis.

The subject of emphasis is one of the utmost importance, and will receive a fuller treatment in a more appropriate place, and is now merely touched upon in order to show its effect upon the arrangement of words.

In all sentences there are emphatic words which in many cases indicate their character sufficiently well by the context. But careful writers are generally desirous of adding to the force of these; and the chief way in which this can be done is by placing them in an unusual position:

"Me he restored to my position, and him he hanged."

"Him, being delivered by the determinate counsel and foreknowledge of God, ye have taken, and by wicked hands have crucified and slain."

In the first of these sentences "me" and "him," which ordinarily would be connected in position with "restored" and "hanged," are separated from them by the personal pronoun.

In the second this separation is greater, and the emphasis is more striking. According to the rule "him" follows "taken;"

but here they are separated, with no less than twelve words between them.

2. The general rule for arrangement is also affected by parenthetical clauses, which include all those phrases or statements inserted in the body of a sentence for purposes of explanation or illustration. These, when properly employed, are not only intelligible, but contribute in the highest degree to the clearness of the writer, and as such should be employed wherever they are needed :

“He came over, to my amazement, and accosted me.”

To pretend that the phrase “to my amazement” is grammatically the object of “he came over,” is a piece of trivial criticism which is beneath notice.

“People fall, from their ignorance, into strange mistakes.”

This is a sentence of a similar character, which is quite clear and faultless in construction. In both of these we see that words most nearly connected may be separated, whenever it is desirable, by parenthetical clauses.

### 3. Relatives.

A sentence may be perfectly intelligible even when the relative is separated from its antecedent :

“Xenophon, the disciple of Socrates, who wrote the *Memorabilia*.”

It may be said that Socrates is described here as the writer of the *Memorabilia* ; but a sufficient answer is that Xenophon’s authorship may be considered as too well known to be mistaken.

“Paris, the capital of France, which at that time was the largest city in Europe.”

Here it may be said that France is described as the largest city in Europe ; but for perversity or ignorance which could so distort the meaning of plain sentences the average author does not pretend to write.

In this case there is a rule, sanctioned by the best writers, which may be stated thus : Attributive, descriptive, or explanatory terms may stand between the antecedent and its relative, as, “Alexander, the son of Philip, who conquered Persia.”

In the case of personal pronouns it is sufficient for the writer

to frame his sentences for people of ordinary candor and intelligence, and see that there be as little obscurity as possible. This can best be done by allowing the context to throw light on the reference of the pronouns in each instance.

The true rule to follow is to allow the words and members of a sentence which are most nearly related to stand as near to one another as may be consistent with a due regard for emphasis, or for explanatory words and clauses. To this may be added a general rule laid down by a recent Edinburgh reviewer: "Write in a way which cannot be misunderstood by a reader of common candor and intelligence."

#### § 52. UNITY.

In the construction of sentences, attention must also be paid to unity.

Unity is that quality of style by which the precise idea of the writer is presented to the mind as one whole, with all its co-ordinate and subordinate relations duly arranged so that no misconception can arise.

A sentence is the enunciation of a thought, which may be presented in the simplest or the most complex form; and thus sentences may be found which range all the way from a mere statement of not more than two words up to entire pages, which may be filled by one long, complicated, and highly elaborated period.

Sentences are called simple, complex, or compound; but these may all be analyzed, and reduced to subject and predicate. The difference between the short and the long sentence is that the former is generally simple or complex, and the latter is compound. In the former there is seldom any lack of unity; it is with the latter that this subject has to do.

Sentences are called compound when they contain two or more principal assertions, co-ordinate with each other. There are three principal relations in which the parts of a compound sentence may stand towards each other: first, when they are coupled together, as, "Man proposes, God disposes;" secondly, the antithetical, as, "A wise son maketh a glad father, but a foolish son is a heaviness to his mother;" thirdly, the causative, as, "As he was valiant, I honor him; but as he was ambitious, I slew him."



In every sentence, however long or involved, there is or ought to be some dominant idea, to which all the statements refer; and unity means the preservation of this dominant idea in its prominent place before the mind.

In this way the attention of the reader is retained, and his intelligence is satisfied; otherwise he loses his grasp of the idea; and as he quickly becomes distracted among various circumstances, the result is obscurity.

§ 53. PROMINENCE OF THE PRINCIPAL SUBJECT.

In order to preserve unity in the construction of sentences, it is necessary to pay attention to several things, which will now be considered.

1. The principal idea should retain its prominent place before the mind of the reader, and transitions from one topic to another should not be made in the same sentence.

An example of this is found in the following sentence, the length of which does not interfere with its unity:

“Remember that at this very moment, and at each tick of the clock, some fifty souls have departed hence, gone with their tempestuous passions, their strife, their truth, their hopes, into space and silence; not, either, with the appearance of forces spent and finished—for there are children fallen away, with expectant look on life, nothing doubting the secure embrace that seems to fold them round; there is youth, raised up to self-subsistence, not without difficulty and sorrow, with the clear, deep light of thought and wonder shining from within, quenched in sudden night; there is many an heroic life built on no delusion of sense and selfishness, but, firm on the adamant of faith, and defying the seductions of falsehood and the threats of fear, sunk from us absolutely away, and giving no answer to our recalling entreaties and our tears.”—JAMES MARTINEAU.

The theme here is that some fifty souls die every second; these are then classified; and the different classes are minor subjects, among which the principal subject never loses its prominence.

The following sentence, which is an equally good illustration, is constructed on similar principles:

“There sits a somewhat ancestral dignity and glory on this favorite pasture of joyous old England; when the gallant knighthood, and the hearty yeomen, and the amateurs or virtuosos of the chase, and the full assembled jockeyship of half a province, muster together in all the pride and pageantry of their great emprise; and the panorama of some noble landscape,

lighted up with an autumnal clearness from an unclouded heaven, pours fresh exhilaration into every blithe and choice spirit of the scene ; and every adventurous heart is braced and impatient for the hazards of the coming enterprise ; and even the high-breathed coursers catch the general sympathy, and seem to fret in all the restiveness of their yet checked and irritated fire, till the echoing horn shall set them at liberty ; even that horn which is the knell of death to some trembling victim now brought forth of its lurking-place to the delighted gaze, and borne down upon with the full and open cry of its ruthless pursuers."—CHALMERS.

In this sentence there is the enumeration of many different particulars, yet they create no confusion whatever, for they are all kept in due subordination to the chief statement, which is that "dignity and glory" is connected with the chase, and to this all others serve as illustrations.

The following sentence is of unusual length, yet the unity of construction is preserved throughout :

"He urged to him that the desperate situation of the Duke of Normandy made it requisite for that prince to bring matters to a speedy decision, and put his whole fortune on the issue of a battle ; but that the king of England, in his own country, beloved by his own subjects, provided with every supply, had more certain and less dangerous means of insuring to himself the victory ; that the Norman troops, elated, on the one hand, with the highest hopes, and seeing, on the other, no resource in case of a discomfiture, would fight to the last extremity, and being the flower of all the warriors on the Continent, must be regarded as formidable to the English ; that if their first fire, which is always the most dangerous, were allowed to languish for want of action, if they were harassed with small skirmishes, shortened in provisions, and fatigued with the bad weather and deep roads during the winter season, which was approaching, they must fall an easy and bloodless prey to their enemy ; that if a general action were delayed, the English, sensible of the imminent danger to which their properties as well as liberties were exposed from those rapacious invaders, would hasten from all quarters to his assistance, and would render his army invincible ; that at least, if he thought it necessary to hazard a battle, he ought not to expose his own person, but reserve, in case of disastrous accidents, some resource to the liberty and independence of the kingdom ; and that having once been so unfortunate as to be constrained to swear, and that upon the holy relics, to support the pretensions of the Duke of Normandy, it were better that the command of the army should be intrusted to another, who, not being bound by those sacred ties, might give the soldiers more assured hopes of a prosperous issue to the combat."—HUME.

This is like the report of a speech ; there is a succession of particulars, but all are kept in subordination to the main idea, which is the address of Gurth to King Harold.



Violations of this law of unity are very common. We often find carelessly huddled together in the same sentence a succession of particulars, which divert the mind more and more from the principal subject, until at last it is forgotten. Lord Clarendon is a great offender in this respect; and the following sentence, which serves to illustrate this fault, is a very fair specimen of his loose and careless construction:

“That people, after they had once begun, pursued the business vigorously, and with all imaginable contempt of the government; and though in the hubbub of the first day there appeared nobody of name and reckoning, but the actors were really of the dregs of the people, yet they discovered by the countenance of that day that few men of rank were forward to engage themselves on behalf of the bishops, whereupon more considerable persons every day appeared against them as heretofore in the case of St. Paul—Acts xiii., 50: ‘The Jews stirred up devout and honorable women’—the women and ladies of the best quality declared themselves of the party, and, with all the reproaches imaginable, made war upon the bishops as introducers of popery and superstition, against which they avowed themselves to be irreconcilable enemies, and their husbands did not long defer the owning of the same spirit, insomuch that within a few days the bishops durst not appear in the streets, nor in any courts or houses, but were in danger of their lives; and such of the lords as durst be in their company, or seemed to desire to rescue them from violence, had their coaches torn to pieces and their persons assaulted, insomuch that they were glad to send for some of those great men who did, indeed, govern the rabble, though they appeared not in it, who readily came, and redeemed them out of their hands, so that by the time new orders came from England there was scarce a bishop left in Edinburgh, and not a minister who durst read the Liturgy in any church.”

There is no principal subject here, but several of equal importance, which interfere with each other. An analysis of this sentence shows the following statements: 1. The people pursued the business; 2. Influential men began to appear; 3. Women and ladies came forward; 4. Their husbands followed; 5. The bishops were in danger; 6. Their defenders were maltreated; 7. There was scarce a bishop left, and not a minister that dared officiate.

The following passage is taken from Milman’s History of Latin Christianity:

“Under the stately nave of the cathedral of that city, where the aspiring Lombard, or, rather, Italian architecture had lifted the roof to a majestic height yet unequalled in Italy even by Gothic assistance, and supported on tall harmonious pillars, even now the noblest model of the Italian Basilica expanded into the Latin cross; where over the altar hovered the vast and



solemn picture of our Lord, with the Virgin on one side, St. John on the other, in which Cimabue made the last and most splendid effort of the old rigid Byzantine art to retain its imperilled supremacy; and thus Latin Christianity seemed to assert its rights against Teutonic independence before their final severance; beneath these auspices met the most august assembly, as to the numbers and rank of the prelates, and the ambassadors of Christian kings, which for centuries had assumed the functions of a representative senate of Christendom."

In this sentence the description of the place of meeting, quite allowable in itself, and when properly treated with due subordination to the main idea, is interrupted by side remarks which tend to distract the attention and obscure the meaning. These may be stated in the following order: 1. The height never before equalled; 2. The tall pillars; 3. The Italian Basilica expanded into a Latin cross; 4. The picture over the altar; 5. Byzantine art; 6. Latin Christianity asserting its rights. From the beginning to the end of this long sentence the sense is held in suspense; and after the presentation of this array of topics, the interrupted sentence is at length resumed; but the reader's attention has been carried so far away from the subject that the connection can only be perceived with difficulty. There is a similar passage in Macaulay's essay on Warren Hastings, where he describes the scene of the trial. In this the simple structure is adopted. The same effort is made in each to prepare the reader for the acts of an assembly, by a description of the place in which those acts occurred. But in Macaulay's work there is no confusion; the scene is presented with vivid distinctness; and the impression left upon the mind is at once clear and permanent.

These faults may be perceived in shorter sentences as well as in those of greater length.

\* "After Napoleon's escape from Elba, and landing on the coast of France, he advanced as rapidly as possible towards Paris, and on the way he was met by the troops under the command of Marshal Ney, who had sworn to bring him back in an iron cage, but now saluted him as emperor."

Here the fault consists in a transition from Napoleon to Marshal Ney; for whereas the sentence begins with the escape of the former from Elba, and his march on Paris, it ends with the action of the latter.

"The successor of Henry II. was Francis II., the first husband of Mary,

afterwards Queen of Scots, who died after a reign of one year, and was succeeded by his brother, Charles IX., then a boy only ten years old, who had for his guardian Catherine de' Medici, an ambitious and unscrupulous woman."

In this sentence a transition is made from Francis II. to Charles IX., and another to Catherine de' Medici.

§ 54. APPENDED CLAUSES.

2. Another rule for the observance of unity is that members should not be added after the sentence has come to a close.

In the following sentence from Lord Clarendon's History, a violation of this rule will be noticed :

"The next day upon the plains, Dr. Henchman, one of the prebends of Salisbury, met the king, the Lord Wilmot and Philips then leaving him to go to the sea-coast to find a vessel, the doctor conducting the king to a place called Heale, three miles from Salisbury, belonging then to Sergeant Hyde, who was afterwards Chief-Justice of the King's Bench, and then in possession of the widow of his elder brother ; a house that stood alone from neighbors and from any highway, where, coming in late, he supped with some gentlemen that were accidentally in the house, which could not very well be avoided."

This whole passage is confused in its arrangement, but the most noticeable fault is the appendage of a clause after the words "elder brother," where the sentence comes naturally to an end.

§ 55. THE PARENTHESIS.

3. Unity requires that proper attention be paid to the use of the parenthesis.

The parenthesis generally conveys an idea of a subordinate character, and it is inserted in the midst of the sentence nearest to those words whose meaning it is designed to affect. When properly employed it is of great value in composition, and need not interfere at all with the unity of the sentence ; but it is very liable to improper use.

The parenthesis is usually indicated by certain marks ; but these are merely for the convenience of the reader, and in many cases it has nothing whatever to indicate its presence. Whether these marks be used or not is a mere question of punctuation, and does not at all affect the true nature of the parenthesis.

The parenthesis is useful under the following circumstances:

1. To give emphasis.

The following is an example :

“Suppose (and we beg pardon for putting such a supposition even for the sake of argument) that the Duke of Wellington had, after the campaign of 1815, privately accepted £200,000 from Louis XVIII., as a mark of his gratitude.”—MACAULAY.

Here the parenthesis conveys an apology for putting a supposed case ; and therefore the thing referred to is marked as disgraceful and infamous, with an emphasis that could not otherwise be given.

2. The parenthesis is also used to offer a necessary explanation :

“If the debt were wiped out (a measure, be it understood, which we by no means recommend), the fundholder would cease to spend his five hundred a year.”—MACAULAY.

Here the parenthesis inserts a necessary explanation of the author's own views in the most convenient and striking place.

3. Another case is to be found in parenthetical clauses.

These are numerous and useful. They comprise all such convenient and often indispensable formulas as the following: “So to speak,” “strange to say,” “if I may be allowed the expression,” “in spite of himself,” “out of the very kindness of his heart,” “through utter ignorance,” “through mere wantonness,” “awful thought,” and the like.

In all cases where the parenthesis is used care should be taken that there be no abrupt transition, but that it flow onward smoothly with the rest of the sentence.

Errors in the use of the parenthesis are very common. Some writers employ them to an excessive degree, and seem unable to produce any number of sentences without inserting explanatory clauses or modifying statements. Their intention is to make the meaning clearer ; but the result of so many interruptions to the course of thought is generally to make it obscure.

The improper use of the parenthesis takes place whenever it is of undue length or of too frequent occurrence, or when it has too slight a connection with the subject under consideration. This may be seen in the following passage from De Quincey :



"Forty years ago (or in all probability a good deal more, for we have already completed thirty-seven years from Waterloo, and my remembrance upon this subject goes back to a period lying much behind that great era) I used to be annoyed and irritated by the false interpretation given to the Greek word *αἰών* (*æon*)."

Here the parenthesis is of undue length, for out of fifty-five words it comprises thirty-four; and besides, while the sentence refers to false interpretations of the Greek word, the parenthesis takes away the attention of the reader to the totally different subject of the era of Waterloo.

In the following example from Bolingbroke the same fault may be seen :

"It seems to me that in order to maintain the system of the world at a certain point far below that of ideal perfection (for we are made capable of conceiving what we are incapable of attaining), but, however, sufficient upon the whole to constitute a state easy and happy (or at the worst, tolerable); I say, it seems to me that the Author of nature has seen fit to mingle among the societies of men a few, and but a few, of those on whom he is graciously pleased to bestow a larger portion of the ethereal spirit than is given in the ordinary course of his government to the sons of men."

This passage exhibits many faults, such as useless repetitions, tedious circumlocution, and general awkwardness of construction; but the thing to be noticed here is the use of the parenthesis without any sufficient cause, and its occurrence twice in the same sentence.

The following is an extract from a translation of Rotteck's Universal History :

"Only what was decreed or approved by such assemblies (of the people themselves in so far as it was possible, or at least of the great who represented them in some measure) was regarded as law."

Here the parenthesis is of disproportionate length, since it comprises twenty-three words out of thirty-six.

#### § 56. UNITY IN LONG AND SHORT SENTENCES.

From the foregoing illustrations it is evident that unity does not depend upon mere length, since it may be as well observed in the periodic as in the simple structure. The long sentence has its own beauties and its own advantages; but it requires more careful handling and a higher degree of elaboration in order to be effective. Violations of unity are no doubt chiefly

visible in long sentences, but these arise not so much from their length as from the carelessness of the writer. Lord Clarendon, amid many excellences which have made his history a classical work, exhibits this one great blemish; for his careless constructions lead to more frequent offences against unity than can be found in any other writer of equal merit. His habit often is to begin a statement, and then append clause after clause, joining each by any connective that may come to hand, without any thought of proper subordination; and when at length the sentence comes to an end, its close does not appear to depend upon any purpose of the writer, but seems rather to come by chance.

Where unity is thus affected the remedy is generally easy. Either the sentence itself may be reconstructed, or, if this cannot be done, it may be broken up into two or more new ones, each of which will be complete in itself.

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## CHAPTER VI.

### PERSPICUITY IN GENERAL.

#### § 57. PERSPICUITY IN GENERAL. — CLEARNESS OF CONCEPTION AND METHOD.

WE have now to consider the subject of perspicuity in general.

The chief requisite here is clearness of conception on the part of the writer. It is evident that one who has distinct ideas of his subject will be best able to impart such ideas to others; and, on the other hand, it may be said that without this it is impossible to attain to perspicuity. No writer can give to others that which he himself does not possess. Of obscure passages, some are without any definite meaning; others lead to a conclusion which is not what is to be expected from the context; others again are susceptible of a meaning which was never in the mind of the writer; and in such cases the fault will generally be found to arise from the lack of clear conceptions on the part of the author.



But even where the writer has the clearest possible conception of his subject, it by no means follows that his style will be perspicuous. The art of expression must be studied as well; and where this is neglected the most complete and acknowledged mastery of the subject will not prevent obscurity.

In addition to this, the argument must be presented in a distinct and intelligible manner. However clear the ideas may be, and however lucid the individual sentences, unless the arrangement of the whole be perspicuous, the general impression left upon the mind will after all be but vague and obscure. Hence the order of thought must be attended to, as well as the art of expression.

A conspicuous example of one whose method is inferior to his power of expression may be found in De Quincey. No English prose writer surpasses him in command over words, or in the construction of sentences; but he seems incapable of arranging his thoughts in the most effective manner. His succession of ideas is often quite inconsequential; he inserts unexpectedly new suggestions which distract the attention; he is discursive, irregular, unmethodical; and at the close of his essay the reader finds that he has been engaged in a delightful survey of several pleasing themes, among which the formal subject is far from being the most prominent.

Nowhere is this so strikingly visible as in the difference before alluded to between French and German writers. The latter, who in many cases are the acknowledged leaders in science and philosophy, are notoriously obscure in the expression of their ideas, and confused in the arrangement of them; while the former, who are most precise in the expression of their thoughts, are no less clear and luminous in their method.

In connection with perspicuity in general various qualities of style present themselves for consideration, and these have both their beauties and defects, which will be noticed in order.

#### § 58. CONCISENESS, OR BREVITY.

Conciseness means the employment of no more words than are absolutely necessary. When not carried too far it may be quite consistent with perspicuity. "Brevity is the soul of wit," and great and important truths are often summed up in a short but pithy statement. The most familiar examples of this are



found in proverbs, maxims, and current sayings, which are usually as clear as they are brief. Certain writers are fond of this mode of expression; and as it is frequently very effective when associated with the figure antithesis, so those writers who are most concise will generally be found employing an antithetical style. Tacitus, Lord Bacon, and Emerson are striking examples of this.

The following sentences exhibit this quality:

"Content may dwell in all stations. To be low, but above contempt, may be high enough to be happy. But many of low degree may be higher than computed, and some cubits above the common commensuration; for in all states, virtue gives qualifications and allowances which make out defects. Rough diamonds are sometimes mistaken for pebbles; and meanness may be rich in accomplishments which riches in vain desire."—SIR THOMAS BROWNE.

In this passage we find no more words employed than are absolutely necessary. The style is compact and energetic, yet quite clear; and if the reader feels himself constrained to pause over the perusal of these sentences, it is not on account of their obscurity, but rather from the perception of a suggested meaning underlying that which is at first apparent.

Sometimes the meaning is not at once evident, and patient attention is required in order to arrive at it. This may be seen in the following sentences from Emerson:

"Literature is a point outside of our hodiernal circle through which a new one may be described."

"Our moods do not believe in each other."

"Men walk as prophecies of the next age."

Sometimes the thought is not stated at sufficient length. Conciseness is a virtue in style when the words are sufficient; but when they are too few, then obscurity is the result. Concise writers, as may be expected, while seeking to express themselves with but few words, often limit them to too small a number; and for this reason are understood with difficulty. Hence those who are distinguished for this quality abound in obscure passages. This arises, first, from an excessive paucity of words; secondly, from elliptical forms of expression; and, thirdly, from not dwelling sufficiently upon the thought that has been expressed.

Emerson's style is concise; it is often clear, but it is often obscure. For example :

"Every man is an inlet to the same and all of the same."

"Moons are no more bounds to spiritual power than bat-balls."

There is a meaning in these sentences which is of sufficient value to reward the effort to acquire it, yet to the ordinary reader they are obscure.

Conciseness is often conducive to perspicuity where a synopsis is needed of some previous statement. Here, by refreshing the memory, it helps to clear up obscurities; but at the same time such a repetition must necessarily be brief.

Conciseness does not furnish the best means for rhetorical excellence, though there are many concise writers who are by no means deficient in fondness for the beauties of style. In Bacon, Sir Thomas Browne, and Emerson may be found great epigrammatic point and brilliancy. Yet for all other qualities of style, for everything like richness and splendor of imagery, profusion of illustration, amplitude of statement, and magnificence and variety of diction, conciseness does not afford sufficient space.

#### § 59. DIFFUSENESS.

Diffuseness means the employment of a liberal number of words for the expression of our ideas. Where it is held in check by a cultivated taste it may be called affluence of expression, and it is a characteristic of many of the greatest authors. Those who are fond of the beauties of style, and regard rhetoric as a fine art, are generally diffuse; they take delight in the rhythms and cadences of periods, and in all modes of embellishment; and seek to express their thoughts not only with clearness, but also with an attractive beauty. When to affluence of expression is also added precision, the highest perspicuity is the result. As examples of this, it will be sufficient to mention a few of the best-known names among ancient and modern authors, such as Xenophon, Livy, Clarendon, Macaulay. When these are compared with concise writers—Xenophon with Thucydides, Livy with Tacitus, Macaulay with Hallam—the truth of this statement will be manifest.

Those writers who are most highly rhetorical are most distinguished for this affluence of style. Among the ancients



Cicero is pre-eminent. In English literature the most striking examples are Jeremy Taylor, Edmund Burke, and Thomas De Quincey.

This may be illustrated by the following passage from Macaulay :

"In truth there is no sadder spot on earth than that little cemetery. Death is there associated, not as at Westminster Abbey and St. Paul's, with genius and virtue, with public veneration and imperishable renown ; not as in our humblest churches and churchyards, with everything that is most endearing in social and domestic charities ; but with whatever is darkest in human nature and in human destiny—with the savage triumph of implacable enemies—with the inconstancy, the ingratitude, the cowardice of friends—with all the miseries of fallen greatness and of blighted fame. Thither have been carried, through successive ages, by the rude hands of jailers, without one mourner following, the bleeding relics of men who had been the captains of armies, the leaders of parties, the oracles of senates, and the ornaments of courts."

In this passage we are struck by the great variety of modes in which one idea, that of the sadness of St. Peter's Chapel, is presented to the mind. The writer seeks, in many different directions, for points of contrast with his main theme, and his meaning is set forth with great richness of language and clearness of illustration.

Affluence of style is as useful in expository writing as in descriptive and narrative, and may be illustrated by the following passage, in which Professor Tyndall speaks of the sun :

"Measured by our largest standards, such a reservoir of power is infinite ; but it is our privilege to rise above these standards, and to regard the sun himself as a speck in infinite extension, a mere drop in the universal sea. We analyze the space in which he is immersed, and which is the vehicle of his power. We pass to other systems and other suns, each pouring forth energy like our own, but still without infringement of the law which reveals immutability in the midst of change, which recognizes incessant transference and conversion, but neither final gain nor loss. This law generalizes the aphorism of Solomon that there is nothing new under the sun, by teaching us to detect everywhere, under its infinite variety of appearances, the same primeval force. To nature nothing can be added ; from nature nothing can be taken away ; the sum of her energies is constant ; and the utmost man can do in the pursuit of physical truth, or in the application of physical knowledge, is to shift the conditions of the never-varying total, and out of one of them to form another."

Professor Tyndall is one of those scientific writers who seek



to render their style attractive by means of rhetorical embellishment; nor does the cultivation of the art of expression detract in any degree from the accuracy of his method. In this passage the reader will find copiousness of thought, profusion of illustration, and affluence of language, all combining to present a clear and vivid impression of the meaning.

Diffuseness, when carried too far, becomes a fault in style, for then the meaning is obscured under a mass of unnecessary words. Thus the very affluence of language and the rich vocabulary which are an advantage at the outset, from the want of due repression, grow at last to be an evil of no common magnitude.

There are some who are naturally gifted with great fluency in speaking or writing. They express their thoughts with so much ease and fulness that they never think of examining what they have written, still less of correcting it. This self-complacency destroys at the outset all that nobler effort after self-improvement which is generally born of discontent or self-distrust, and terminates in a confirmed habit of carelessness or intellectual indolence. Short and long essays and short and long sermons are often misjudged, and the superficial hearer often supposes that the longer work is the result of greater labor. As a matter of fact, however, the shorter work may have been produced by laborious and painstaking compression, while the longer one may retain its original length out of the mere carelessness of the writer. It is plain that, under such circumstances, the former will be far clearer and more satisfactory. Among speakers, that one is most intelligible who uses words liberally, but is precise in their application; and he is most difficult to follow who is diffuse without precision, and, being carried away by his own fluency, hides his meaning under a cloud of words.

Diffuseness, when carried too far, may be considered as verbosity, and among its characteristics the following may be mentioned as the most striking: first, the mention of unnecessary circumstances; secondly, the excessive use of epithets; and, thirdly, the tedious reiteration of the same thought in different words.

## § 60. REPETITION.

Perspicuity is frequently gained or increased by the reiteration of some important fact or statement. In scientific works it is often necessary to remind the reader of what has been said before. In a course of lectures, each one will often be advantageously begun by a summary of the subject-matter of the preceding. In sermons, incessant repetition of the same idea may be not only beneficial but necessary, for in this way any important point is sure to be impressed upon the mind. Reiteration, however, has to do not only with clearness, but with emphasis, and will come up again for fuller consideration.

The utility of repetition is shown forth very forcibly by De Quincey:

"In the senate, and for the same reason in a newspaper, it is a virtue to reiterate your meaning; . . . variation of the words, with a substantial identity of the sense and dilution of the truth, is oftentimes a necessity. . . . Time must be given for the intellect to eddy about a truth, and to appropriate its bearings, . . . and this is obtained by varying the modes of presenting it—now putting it directly before the eye, now obliquely, now in an abstract shape, now in the concrete; all which being the proper technical discipline for dealing with such cases, ought no longer to be viewed as a licentious mode of style, but as the just style in respect of those licentious circumstances. And the true art for such popular display is—to continue the best forms for appearing to say something new, when in reality you are but echoing yourself; to break up massy chords into running vibrations, and to mask by slight differences in the manner a verbal identity in the substance."

The following is an example of repetition in the form of a summary of the subject-matter of a previous discourse. It is taken from the second Advent lecture of the Rev. F. W. Robertson:

"Last Thursday we considered the effects of this advent in Greece. We found the central principle of Grecian life to be worldliness. The Greek saw and sought and worshipped nothing higher than this life, but only this life itself. Hence Greek religion degenerated into mere taste, which is perception of the beautiful. The result on character was threefold. Restlessness, which sent the Greek through this world with his great human heart unsatisfied, fickle in disposition, and ever inquiring with insatiable curiosity after some new thing. Licentiousness; for whosoever attaches his heart to the outward beauty, without worshipping chiefly in it that moral beauty of

which all else is but the type and the suggestion, necessarily, slowly it may be, but inevitably, sinks down and down into the deepest abyss of sensual existence. Lastly—unbelief. The Greek, seeing principally this world, lost his hold upon the next. For the law of faith is that a man can only believe what is already in his spirit. He believes as he is."

## § 61. DIGRESSION.

Digression is a departure from the immediate subject for the consideration of something else. It bears the same relation to the whole work which the parenthesis bears to the sentence, and, like the parenthesis, it has its use and its abuse.

The proper use of digression may be stated thus:

First. It is used to introduce a necessary explanation.

Secondly. It is used to give additional emphasis to previous statements.

There are two chief classes of digression—first, narrative or descriptive, which consists of anecdotes for illustration, or other similar passages; secondly, the discussion of some point which stands in close relation to the subject.

The following is an example of the use of digression of the narrative kind, which also serves to illustrate the subject:

"The hasty multitude  
Admiring entered, and the work some praise  
And some the architect; his hand was known  
In heaven by many a towered structure high.  
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.  
Nor was his name unheard or unadored  
In ancient Greece; and in the Ausonian land  
Men called him Mulciber; and how he fell  
From heaven they fabled, thrown by angry Jove  
Sheer o'er the crystal battlements: from morn  
To noon he fell, from noon to dewy eve,  
A summer's day; and with the setting sun  
Dropped from the zenith like a falling star  
On Lemnos, the Ægean isle; thus they relate  
Erring."—MILTON.

The architect of Pandemonium is thus ingeniously identified with Vulcan, and the narration of the classical myth presents the mind with a familiar subject, and gives greater distinctness to the poet's conception.





was showering down torrents of splendor. The weather was dry, the sky was cloudless, the blue depths seemed to express types of infinity ; and it was not possible for eye to behold or for heart to conceive any symbols more pathetic of life and the glory of life.

“ Let me pause for one instant in approaching a remembrance so affecting and revolutionary in my own mind, and one which (if any earthly remembrance) will survive for me in the hour of death, to remind some readers and to inform others that in the original Opium Confessions I endeavored to explain the reason why death, *ceteris paribus*, is more profoundly affecting in summer than in other parts of the year ; so far at least as it is liable to any modification at all from accidents of scenery or season. The reason, as I there suggested, lies in the antagonism between the tropical redundancy of life in summer and the dark sterilities of the grave.”

By pausing here he leaves the reader confronted by a most affecting scene, and the digression is made to a kindred theme which serves to deepen the effect of what he has previously written.

The improper use of digressions may be observed under the following circumstances :

1. When the writer enters upon something which is not sufficiently connected with the subject.
2. When they are too long.
3. When they are too frequent.

De Quincey often exhibits these faults.

In his essay on Secret Societies he makes a digression to speak of a certain family, which is quite proper in its way. The fault is that in the midst of this he suddenly turns aside upon a fresh digression :

“ Among these families, and distinguished among them, was that of the Farrers. The name of their patrimonial estate was Little Gedding, and, I think, in the County of Hertford. They were by native turn of mind and by accomplishments a most interesting family. In some royal houses of Europe it was once a custom that every son, if not every daughter, should learn a trade. This custom subsisted down to the days of the unhappy Louis XVI., who was a locksmith, and I was once assured by a Frenchman who knew him well, not so bad a one, considering (you know) that one cannot be as rough as might be wished in scolding a locksmith that one is obliged to address as ‘ your majesty.’ A majestic locksmith has a sort of right to be a bad one. The Farrers adopted this custom, and most of them chose the trade of a bookseller. Why this was a good trade to chose, I will explain in a brief digression. It is a reason which applies only to three other trades, viz., to coining, to printing books, and to making gold or silver plate. And the reason is this—all the four arts stand on an isthmus, connecting them on one side with merely mechanic arts, on the other with



the fine arts. This was the marking distinction between the coinages of ancient classical days and our own. Our European and East Indian coins are the basest of all base products from rude barbaresque handicraft. They are imagined by the man, some horrid Cyclops, who conceived the great idea of a horseshoe, a poker, and a tenpenny nail."

In the first place this subject of the Farrers family constitutes a digression from the main subject, "secret societies," and from this a second digression is made to "coining."

#### § 62. A LOOSE STYLE.

Perspicuity is violated by a loose style arising from confusion of thought, and carelessness in the choice and arrangement of words. This is characterized by lack of precision, frequent repetitions, and the presentation of topics in a disconnected or inconsequential manner; while not unfrequently the statements are so self-contradictory as to have a ridiculous effect. In the following sentences will be found some of the more glaring examples of looseness of style.

A speaker, alluding to the late Vice-President Wilson, said: "Here was a man who never struck his colors till he had secured a victory." A newspaper, noticing a death from drowning, says "that the coroner held an inquest concerning the death of Thomas Shipp, who was drowned on the following night." Another, noticing an accident to a trapeze performer, says: "It was afterwards discovered that the boy's collar-bone was broken, but unfortunately his injuries are not of a dangerous description." A third says: "A pony carriage was passing along New Bond Street, Bath, when in turning into Northgate Street it fell down and broke both of its legs." Describing a steeple-chase, the *Irish Times* says: "A very nice day's sport was carried on over an excellent course, all grass, over the lands of Mr. Henderson, whose hospitality was unbounded. It consisted of two walls, two bank drops, a water cut, and two hurdles." Recording the death of a man at a riot, a Belfast paper says: "They fired two shots at him, the first shot killed him, but the second shot was not fatal." Another, speaking of a deaf man who was run down by a train and killed, says: "He was injured in a similar way two years ago." Another speaks of the Princess Louise as going to Wimbledon to witness "the shooting of her husband." An-



other describes the second son of the Prince of Wales as "an amiable boy, like his mother;" and another announces that "the Duke of Hamilton will shortly take to wife the late Lady Mary Louisa Elizabeth Montagu."

§ 63. PERSPICUITY SOMETIMES NOT AIMED AT.

Perspicuity is sometimes not aimed at. This is more especially the case in some kinds of oratory, where the arts of concealment, suppression, misunderstanding, special pleading, or talking apart from the question, may be made use of to an extent which is not possible in books that are intended for perusal. The following are the chief classes of oratory in which this may occur :

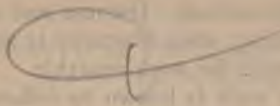
1. Where the orator is anxious to persuade, but is unwilling or unable to discuss the subject directly, and therefore seeks to convey a general impression, which will be favorable to his cause. This is often attempted by means of appeals, more or less direct, to the passions, emotions, or prejudices of the hearers. A speaker may utter nothing that is clear and direct, his speech may consist of mere generalities, yet he may succeed in swaying his audience and in gaining his point. Although there is often disingenuousness in this, still it by no means follows that this is always the case. Those who indulge largely in exhortations, or in the declamatory style, are often influenced by the desire not so much to speak clearly, as to speak in such a way that the general impression shall be in their favor.

2. A second case arises where the orator who is defending a weak cause turns from open and direct argument to the refinements of special pleading; and resorts to sophistry and casuistry, not for the sake of enlightenment, but rather for the purpose of confounding and baffling his opponent.

3. A third case is found in that kind of political oratory which is known as "talking against time." This is a definition which expresses its character with sufficient exactness.

4. There are also certain kinds of speeches in which perspicuity is of comparatively inferior importance. These are set orations made upon occasions of state or ceremony, complimentary addresses, panegyrics; and all such as have a conventional or artificial character. Among these may be included

“Fourth of July” orations. All these aim to be splendid, showy, and ornate in the highest degree ; and have the same relation to other branches of composition as that which is held by the sumptuous furniture and gaudy ornaments of a hotel or theatre to the tasteful decoration of a private mansion.



PART II.  
PERSUASIVENESS IN STYLE.

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CHAPTER I.

FIGURES OF SPEECH.

§ 64. PERSUASIVENESS.—PRELIMINARY REMARKS.

THUS far our attention has been directed to perspicuity, but it is evident that we must seek for something very different if we would find the cause of the persuasive power of style. In the works of great authors we perceive many things which arrest the attention and retain it. The imagination is stimulated by certain peculiarities of thought and expression; and hints are given that raise up a world of associated ideas. The emotions also are excited; and the reader is moved not so much by the subject as by the mode of its presentation. The same effect is also produced even upon the reason. The method of one author may be faultless, and yet quite ineffective from dulness or frigidity of treatment; while another, with similar or even inferior arguments, may exhibit such attractiveness of language that his power is almost irresistible.

Style, therefore, is capable of exhibiting something higher than perspicuity, and of exerting a strong persuasive power. To attain to this it should display life, vigor, and brilliancy. It is not enough that it show a mere negative freedom from defect; it should be marked by an attractive power, which may compel by its force or allure by its graceful charm. It is this that constitutes the chief difference between a good style and a bad one. For a book may be perfectly intelligible; the words may be well chosen; they may exhibit precision, purity, and unity;



and yet it may be unreadable on account of its dulness. Where this is the case the style is bad. Dulness and monotony are worse faults than obscurity, when obscurity is associated with other qualities which make the work readable.

This vital element of style is known by different names, no one of which can be said to be altogether satisfactory. By Campbell it is called "vivacity," and by Whately "energy." Other writers speak of it as "animation," "elevation," "attractiveness," and the like. The celebrated treatise of Longinus, whose Latin title, "De Sublimitate," has been translated "On the Sublime," is entitled in Greek *περὶ ὑψους*, which may be translated "On Elevation" (that is, of style). It treats of many things which have no connection with the "sublime," as we understand that word; and in many cases refers to the very quality now under consideration. Where this difference exists as to the application of a fitting term, it is perhaps better to select another that shall accord with the chief end of rhetoric, of which this quality is the highest exponent. Now the ends of rhetoric are to instruct, to convince, to persuade, and to please; but of these the highest and most characteristic is the aim to persuade. Accordingly, if this quality be called "persuasiveness," the rather cumbrous character of the word may be excused on the ground of its appropriateness.

#### § 65. DEFINITION OF PERSUASIVENESS.

Persuasiveness in style, therefore, comprehends everything that may conduce to arouse the attention, enforce argument, stimulate imagination, and excite the feelings.

It may be well to note that persuasiveness and also perspicuity are terms that have a twofold application—the one to style, and the other to method. In style it refers to the mode of expression, in method to the arrangement of the subject-matter; and to one who bears in mind this distinction between the two there need be no cause of misapprehension of meaning.

#### § 66. GENERAL DIVISIONS OF THE SUBJECT OF PERSUASIVENESS.

The subject of persuasiveness, upon which we are about to enter, will embrace the following divisions: I. Figures of Speech. II. Energy. III. Vivacity.

## § 67. FIGURES OF SPEECH.

The first subject for our consideration is figures of speech.

A figure is a form of speech artfully varied from the common usage.

Figures are found in the various departments of language: in logic, grammar, and rhetoric. In grammar there are figures of euphony, prosody, and syntax; in rhetoric there are figures of style, oratory, and emotion. Our present concern is with figures of style, which are also called figures of speech.

The Greek and Roman rhetoricians carried the study of figures to an extent which has been considered excessive, not merely in modern times, but in ancient. Cicero, in his *De Oratore*, and elsewhere, enumerates many of the most minute character. Under this head he includes all the embellishments of oratory, and makes all expressions figurative which are most brilliant and most effective in impressing an audience. Quintilian is opposed to the multiplication of figures, and his words are worth quoting. "They are," he says, "far from being so numerous as many writers represent them; for all those names of figures, which it is so easy for the Greeks to invent, have no influence with me. First of all, those who think that there are as many figures as affections of the mind are to be utterly disregarded; not because an affection of the mind is not a certain condition of it, but because a figure is not a mere expression of any condition of mind whatever. . . . To testify anger or grief or pity or fear or confidence or contempt is not to use a figure; any more than to advise or threaten or entreat or excuse." These remarks are so full of good sense that they must commend themselves to all. Thus, in the case of the emotions, it is evidently unnecessary and illogical to set down as figures all expressions of hate, abhorrence, contempt; of menace or defiance; of assertion or denial. If this were followed out, figures would be multiplied indefinitely. The same remark holds good with regard to the tactics and artifices of oratory—explanation, offer of proofs, interruption, confessions, concessions, and the like. All these, though deserving consideration, need scarcely be set down as figures, but may rather be regarded as modes of presentation of arguments.



The term figure of speech is equivalent to form of expression, with a restricted and technical application. It means such a form of expression as shall comply with the following requisites:

1. It is purposely and artificially varied from the common usage.
2. It is used with sufficient frequency to possess marked and definable characteristics of its own.
3. It must further the ends of rhetoric by tending to persuade or please.

If this test be applied to any of the well-known figures, it will be found to hold good. Antithesis, metaphor, and climax, for instance, are all artificial forms; they all have strongly marked characters; and they all tend to promote the ends of rhetoric.

#### § 68. IMPORTANCE OF FIGURES OF SPEECH.

Figures of speech are of such importance that they must always occupy a prominent place in every treatise on style or criticism.

1. Though differing in special character or effects, they all have one thing in common, and that is, they contribute beyond anything else to the embellishment of style. Some create a picture before the mind; others gratify the sense of proportion; others adorn the subject by contrasting it with some other which is like or unlike; and thus in various ways they appeal to the æsthetical sensibilities.

2. They contribute to perspicuity, by the power which many of them have of throwing fresh light upon a subject by presenting it in a new and unexpected form. This is especially the case with comparison, metaphor, and example, and many others of the figures of relativity, which are used by writers who would never adopt them merely for ornament. They are used to illustrate a subject, which thus gains a clearness that could be given in no other way.

3. They add to the persuasiveness of style. They give variety to it, by enabling the author to change his form of expression at will. Thus a perpetual freshness and vivacity is the result, together with an attractive brilliancy. Old thoughts, which have lost their force through familiarity, may thus be



rendered striking by assuming a novel shape, under which they have all the force of an original statement.

4. In the whole world of literature, both ancient and modern, figures of speech occupy a foremost place. The Sacred Scriptures abound in them, because the Hebrew mind delighted in Oriental imagery. Nowhere can be found such an immense number of figures so effectively presented. Antithesis and parallel embrace all the poetry and no little of the prose of both the Old and New Testament. A place only less prominent is held by figures in the literature of Greece and Rome. The most famous passages of poetry—epic, lyric, and dramatic—the noblest strains of eloquence, the most vivid descriptions, all exhibit their presence and effective force.

Not the least sign of their power may be perceived in the common language of every-day life. Every one uses exclamation, interrogation, comparison, metaphor, hyperbole, climax, vision; the figures of amplification and extenuation are indispensable in eager, animated conversation; so also are iteration, emphasis, periphrasis, litotes. All these and many more are incessantly used; and always indicate vivacity or energy. This fact shows that while art and elaboration can make the highest use of figurative language, nature also resorts to it; and as nature has invented it, so she prompts its use and shows its effectiveness.

§ 69. TROPES.

The term figurative language is often confounded with "tropes," as being equivalent. There is, however, a distinction between the two. Figurative language is a generic term, including all that has been mentioned above. The trope is a special class of figures of speech, which in some systems of classification is considered by itself.

The word "trope" is derivable from *τρέπω*, "to turn," and means a word or phrase which is "turned" from its literal meaning to another and a different one. These are numerous, and have been divided into various kinds, all of which are characterized by the use of words in what is called a "tropical" sense, that is, a sense different from the primitive and literal usage.

It is not appropriate here to enlarge upon the importance

of tropes from a philological point of view ; but it may be said, in passing, that language owes its growth and development from its earlier and ruder stages, to its higher and more refined ones, more to this source than to any other. If we study the history of language, we shall find its growth to be characterized in this way ; and in the later stages we shall also find multitudes of words which, however worn down by the attrition of ages, still bear unmistakable marks of their lowly origin. Thus "soul," in Latin, is "wind;" in Greek, the same ; in Hebrew, "breath;" "reason" is derived by some from "reor," "reo," to flow ; "consideration" means to fix our eyes on "the stars;" "deliberate," to weigh ; "cogitare," to act with mind. In Hebrew, the "heart," "liver," and "kidneys" are used for "mind" and "understanding;" "nose" is used for "anger;" "a man of lips" is a "babbling." In Greek, "diaphragm" is used for the "understanding;" "breast," for "courage;" the "nostrils," for "contempt." In Latin, "nostrils," for "taste" and "refinement;" "nose," for "satire;" "eyebrows," for "disdain;" "stomach," for "anger;" "throat," for "gluttony." Many of these tropes have been transferred to English.

Every color recalls some emblematic meaning : black—death, mourning, misfortune ; white—innocence, candor, festivity ; rose-color—beauty and freshness ; purple—majesty and splendor. The words indicating numbers were originally names borrowed from natural phenomena. Every part of the body has given rise by a trope to some new and abstract expression : the *head* of a department ; the *members* of a society ; the *arm* of the law ; the *hands* in a factory ; the *body* politic ; the *tail*-end of a procession ; the *foot* of a class ; to take *sides* ; to go *back* ; a *front* view ; a *blackleg*.

Current sayings illustrate the same thing. The Greeks characterized human follies and absurdities by such phrases as : "He ploughs the air," or the "sand;" "He is making clothes for fishes;" "He catches the wind with a net;" "He roasts snow in a furnace;" "He holds a looking-glass to a mole;" "He is teaching iron to swim;" "He is teaching a pig to play on a flute;" "He seeks wool on an ass;" "He washes the Ethiopian."

In our own language the number of such sayings is immense.

They enter into our common conversation ; they form colloquialisms ; they make up the rich vocabulary of slang.

In literature the trope is of the highest importance ; poetry lives upon it ; prose would often be but lifeless without it ; nor is any style so cold, bald, and prosaic but that the trope may be found frequently necessary for explanation or illustration.

§ 70. VARIOUS CLASSIFICATIONS OF FIGURES.

Various classifications of the figures of speech have been adopted by the different writers on the subject. The most common are the following :

- A.— I. Figures of Arrangement.  
II. Figures of Conversion, or Tropes.
- B.— I. Figures of Analogy.  
II. Figures of Substitution.  
III. Figures of Construction.  
IV. Epithetic Figures.  
V. Figures resulting from the impassioned and indirect expression of thought.
- C.— I. Figures which add beauty to language.  
II. Figures which add beauty to thought.
- D.— I. Figures addressed to the intellect.  
II. Figures which affect the passions.
- E.— I. Figures of Imagination.  
II. Figures of Intellect.  
III. Coalescent figures, or those which excite at once the imagination and intellect.
- F.— I. Figures of Sound.  
II. Figures of Sense.
- G.— I. Figures of Similarity.  
II. Figures of Opposition.  
III. Figures of Substitution.
- H.— I. Figures of Intellect.  
II. Figures of Imagination.  
III. Figures of Emotion.  
IV. Epithetic Figures.

No one of the above can be said to have met with general adoption. One difficulty will always be felt with any system of classification, and that is, the number of figures which seem equally entitled to a place in different classes. The nature and constitution of figures is such that they must intermingle



largely ; and there will always be a gradual shading off from one to another. Hyperbole and climax are akin to amplification, but almost equally so to those figures which are based upon similarity. The figure parallel may be regarded as equally related to antithesis and comparison. All tropes have so much in common that some combine them into a class by themselves ; while others blend them with the general body of figures, and break them up into different classes.

§ 71. THE CLASSIFICATION ADOPTED IN THIS WORK.

The classification adopted here is one which is founded upon the ends or aims of all figures of speech. If we regard such ends or aims, we shall find that they all tend to persuasiveness in the following ways. All figures of speech are used :

1. To present a subject with greater clearness and illustration.

2. To present a subject with increased importance.

3. To present a subject with unusual emphasis.

1. When the aim is clearness and illustration. Here the subject is regarded as standing in some definite relation to some other subject, viz., the relation of contrast, or similarity, or contiguity. By thus considering a thing in association with something else, there arises greater distinctness of view, and a clearer perception of its true character. The figures which are formed upon this basis may be called figures of relativity.

2. When the aim is to present a subject with increased importance. Here the subject is brought before the mind with enlarged dimensions, so that it may receive greater consideration. At the same time other different or opposing subjects may be depreciated ; but the augmentation of the one, or the diminution of the other, all tend to produce the same result. These may be called figures of gradation.

3. When the aim is to present a subject with unusual emphasis. Here the subject is brought before the mind with the greatest possible strength and energy, so that by its own force it may produce the desired effect. These may be called figures of emphasis.

CHAPTER II.

FIGURES OF RELATIVITY ARISING FROM THE IDEA OF CONTRAST.

§ 72. FIGURES OF RELATIVITY.—GENERAL DIVISIONS.

FIGURES of relativity include, first, those which arise from the idea of contrast ; secondly, those which arise from the idea of similarity ; and, thirdly, those which arise from the idea of contiguity.

§ 73. FIGURES WHICH ARISE FROM THE IDEA OF CONTRAST.

Of these we have first to consider those which arise from the idea of contrast, which consist chiefly of the figures of antithesis.

§ 74. ANTITHESIS DEFINED AND ILLUSTRATED.

By antithesis is meant the comparison of different things. This is a figure which possesses great energy and versatility, and owes its power to the effect of contrast.

The following description of the varied powers of the steam-engine may be taken as a general example of antithesis :

“It can engrave a seal, and crush masses of obdurate metal ; draw out, without breaking, a thread as fine as gossamer, and lift a ship-of-war like a bauble in the air. It can embroider muslin, and forge anchors ; cut steel into ribbons, and impel loaded vessels against the fury of winds and waves.”

In this passage extreme delicacy of action is contrasted with gigantic effort, and our conception of the manifold capacity of the steam-engine is made at once stronger and clearer.

With antithesis, the figure called parallel is perfectly identical in form, but different in sentiment ; for while antithesis is the comparison of dissimilar things, parallel is the comparison of similar things.

Antithesis is founded upon a deep principle of human nat-

ure, by which it is led to feel more strongly the force of things while regarding them in contrast with one another. Everything is most truly estimated by being contemplated in reference to its opposite. In morals, we best appreciate virtue by contrasting it with vice; valor, with cowardice; pity, with ruthlessness. In art, the force of contrast is always felt; the divine face of the Saviour is most effective when contrasted with the fiendish lineaments of his reviler in the *Ecce Homo*; the pyramid must have a man at its base to reveal its vastness. Thus, in literature, words, which are the names of things, are as effective by contrast as the things themselves.

#### § 75. UTILITY OF ANTITHESIS.

The utility of antithesis to the writer is manifest for the following reasons:

1. Because his ideas may be conveyed most vividly by the force of contrasted expression.
2. Because important words in this way receive the strongest possible emphasis.
3. He is trained by the use of antithesis to great discrimination in the choice of words.

Its effect upon the reader is manifest:

1. Because it makes the strongest impression at the time.
2. It is most easily apprehended and committed to memory.
3. It is retained longest by the memory.

Antithesis has always been a potent force in literature. All the poetry of the Hebrews was written in this form; for this was their only versification. In other literatures we find it occupying a commanding position in ancient and modern times, and used by men of the highest order of genius. Among Greek prose writers it is largely employed by Thucydides; among the Romans by Tacitus. French writers have used it to a degree that has been considered reprehensible, and, in fact, it is the leading characteristic of French prose. Among English authors it has been employed by the wisest and profoundest thinkers. Lord Bacon, Sir Thomas Browne, and Ralph Waldo Emerson are distinguished by the great and even the excessive use of this figure. An example is given from each of these:

“Read not to contradict and confute, nor to believe and take for granted,



nor to find talk and discourse, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Some books, also, may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments, and the meaner sort of books; else distilled books are like common distilled waters—flashy things.”—LORD BACON.

“Thus there are two books from whence I collect my divinity. Besides that written one of God, another of his servant, nature—that universal and public manuscript that lies expanded unto the eyes of all. Those that never saw him in the one have discovered him in the other: this was the Scripture and theology of the heathens; the natural motion of the sun made them more admire him than its supernatural station did the children of Israel. The ordinary effects of nature wrought more admiration in them than in the other all his miracles.”—SIR THOMAS BROWNE.

“Our strength grows out of our weakness. Not until we are pricked and stung and sorely shot at awakens the indignation which arms itself with secret forces. A great man is always willing to be little. While he sits on the cushion of advantages he goes to sleep. When he is pushed, tormented, defeated, he has a chance to learn something; he has been put on his wits, on his manhood; he has gained facts; learns his ignorance; is cured of the insanity of conceit, has got moderation and real skill. The wise man always throws himself on the side of his assailants. It is more his interest than it is theirs to find his weak point. The wound cicatrizes, and falls off from him like a dead skin; and when they would triumph, lo! he has passed on invulnerable.”—R. W. EMERSON.

#### § 76. EFFECTIVENESS OF ANTITHESIS IN VARIOUS DEPARTMENTS OF LITERATURE.

There is scarcely any department of literature in which antithesis is not effective, as may be seen from the following summary.

##### 1. Proverbs.

A striking proof of the power and popularity of antithesis is seen in the fact that proverbs so frequently assume this form. It is essential that the proverb be quickly grasped by the memory, and long retained. Various other aids are sought, such as rhyme, alliteration, etc.; but none are so common as antithesis. This may be seen from the following examples: “Vox populi, vox Dei.” “Man proposes, God disposes.” “Forewarned, forearmed.” “Out of sight, out of mind.” “Penny wise, pound foolish.” “A bird in the hand is worth two in the bush.” All the proverbs of Solomon, and the majority of all others, are antithetical in their form.

2. Maxims, apophthegms, current sayings, mottoes, etc.

Here, as with proverbs, there is need of brevity, emphasis, and something that shall strike the mind and cleave to the memory. This may be illustrated by the maxims of Rochefoucauld; the apophthegms of Bacon; sayings, such as, "Victory or death." "A peerage or Westminster Abbey." "The Guard dies, it never surrenders." Mottoes, such as, "E pluribus unum." "The blood of martyrs is the seed of the Church."

3. Dialogues.

This is constantly seen in the Greek tragedies, where the dialogue is largely antithetical. The story of Leonidas at Thermopylæ contains an antithetical dialogue full of immortal force, which may be reduced to the following form :

"Deliver up your arms!—Come and take them."

"Our arrows darken the sun.—Then we will fight in the shade."

"You will all be slain.—Then to-night we will sup with Pluto."

4. Antithesis is invaluable to precision, and for the sake of making nice distinctions :

"He can bribe, but he cannot seduce. He can buy, but he cannot gain. He can lie, but he cannot deceive. It is the very struggle of the noble Othello. His heart relents, but his hand is firm. He does naught in hate, but all in honor. He kisses the beautiful deceiver before he destroys her."  
—MACAULAY.

"I do not live that I may eat; but I eat that I may live."

5. For this reason it is admirably adapted for the portrayal of character :

"The Puritan was made up of two different characters: the one all self-abasement, penitence, gratitude, passion; the other proud, calm, inflexible, sagacious. He prostrated himself in the dust before his Maker, but he set his foot on the neck of his king."—MACAULAY.

"Stiff in opinions, always in the wrong,  
Was everything by starts, and nothing long;  
But in the course of one revolving moon  
Was chemist, fiddler, statesman, and buffoon.  
Railing and praising were his usual themes;  
And, both to show his judgment in extremes,  
So over-violent or over-civil,  
That every man with him was God or devil.  
In squandering wealth was his peculiar art,  
Nothing went unrewarded but desert.

Beggared by fools, whom still he found too late,  
He had his jest, and they had his estate."—DRYDEN.

"Should such a man, too fond to rule alone,  
Bear, like the Turk, no brother near the throne,  
View him with scornful, yet with jealous eyes,  
And hate the arts that caused himself to rise ;  
Damn with faint praise, assent with civil leer,  
And without sneering teach the rest to sneer ;  
Willing to wound, and yet afraid to strike,  
Just hint a fault, and hesitate dislike.  
A timorous foe, by flatterers besieged,  
And so obliging that he ne'er obliged."—POPE.

6. Lofty and serious themes :

"Go, tell the court it glows  
And shines like rotten wood.  
Go, tell the church it shows  
What's good, and doth no good.  
If church and court reply,  
Then give them both the lie.

"Tell zeal it lacks devotion,  
Tell love it is but lust,  
Tell time it is but motion,  
Tell flesh it is but dust.  
And wish them not reply,  
For thou must give the lie."—SIR WALTER RALEIGH.

"All are but parts of one stupendous whole,  
Whose body Nature is, and God the soul ;  
That, changed through all, and yet through all the same,  
Great in the earth as in the ethereal frame ;  
Warms in the sun, refreshes in the breeze,  
Glowes in the stars, and blossoms in the trees ;  
Lives through all life, extends through all extent,  
Spreads undivided, operates unspent ;  
Breathes in our soul, informs our mortal part,  
As full, as perfect, in a hair as heart ;  
As full, as perfect, in vile man that mourns,  
As the rapt seraph that adores and burns :  
To Him no high, no low, no great, no small ;  
He fills, he bounds, connects, and equals all."—POPE.

7. The sublime. Hebrew poetry is full of passages which illustrate this. The following is from Habakkuk :

"God came from Teman, and the Holy One from Mount Paran.  
His glory covered the heavens, and the earth was full of his praise.



He stood, and measured the earth :  
 He beheld, and drove asunder the nations ;  
 The everlasting mountains were scattered,  
 The perpetual hills did bow :  
 His ways are everlasting.

. . . . .  
 The mountains saw thee, and they trembled :  
 The overflowing of the water passed by :  
 The deep uttered his voice,  
 And lifted up his hands on high."

#### 8. The pathetic :

"Our very hopes belied our fears,  
 Our fears our hopes belied ;  
 We thought her dying when she slept,  
 And sleeping when she died.

"For when the morn came dim and sad,  
 And chill with early showers,  
 Her quiet eyelids closed—she had  
 Another morn than ours."—THOMAS HOOD.

#### 9. Wit and humor.

The application of antithesis to the purposes of wit is so general that some have considered this figure one of its constituent elements. "To extirpate antithesis from literature altogether," says a writer, "would be to destroy at one stroke about eight tenths of all the wit, ancient and modern, now existing in the world."

#### 10. The epigram.

A large proportion of epigrams are made up by means of antithesis. This will be fully discussed under its own head.

#### § 77. ANTITHESIS COMPARED WITH PLAIN STATEMENT.

The force of antithesis can be well tested by taking any passage of literature and writing it in the antithetical form and in the common style for the sake of comparison.

The following is an example of this :

"Prosperity in a virtuous man creates self-restraint ; it is mentioned as a blessing in the Old Testament, yet even there it is associated with many fears and distastes. Adversity, on the other hand, produces fortitude in a virtuous man ; it is spoken of as a blessing in the New Testament, and always has many comforts and hopes."

"The virtue of prosperity is temperance, the virtue of adversity is fortitude. Prosperity is the blessing of the Old Testament. Adversity is the

blessing of the New. The one is not without many fears and distastes, the other is not without comforts and hopes."—BACON.

§ 78. VARIOUS FORMS OF ANTITHESIS.

Antithesis assumes a number of specific forms which were all carefully classified and defined by the old rhetoricians. Although these are not often mentioned by name at the present day, the consideration of them is of value, as showing the various manifestations of this important figure.

§ 79. ANTIMETABOLE.

The order of the words is reversed in each member of the antithesis. This is called "antimetabole."

"Be wisely worldly, but not worldly wise."—QUARLES.

"A wit with dunces, and a dunce with wits."—POPE.

"'Twas sad by fits, by starts 'twas wild."—COLLINS.

"He best can paint them who can feel them most."—POPE.

"Where ignorance is bliss,  
'Tis folly to be wise."—GRAY.

"Beautiful as sweet!  
And young as beautiful! and soft as young!  
And gay as soft! and innocent as gay!"—YOUNG.

§ 80. PARADIASTOLE.

Things which are similar, or have something in common, are set in opposition and distinguished from one another. This is called "paradiastole:"

"Life only avails, not the having lived."—EMERSON.

"Eye for an eye, a tooth for a tooth; blood for blood, measure for measure. Give, and it shall be given. He that watereth, shall be watered himself."

§ 81. SYNŒCEOSIS, OR ENANTIOSIS.

Things of an opposite or different nature are contrasted with one another. This is called "synœceosis," and also "enantiosis:"

"Polarity, or action and reaction, we meet in every part of nature, in darkness and light, in heat and cold, in the ebb and flow of waters, in male and female, in the inspiration and expiration of plants and animals, in the systole and diastole of the heart."—EMERSON.

"Every sweet has its sour, every evil its good."—EMERSON.

"Opinions may make a man a heretic, but that they make a traitor I have never heard till now."—EARL OF STRAFFORD.

"My hold on the colonies is the close affection which grows from common names, from kindred blood, from similar privileges, and equal protection. These are ties which, though light as air, yet are strong as links of iron."—BURKE.

"To a shape like this, so small yet so comprehensive, so slight yet so lasting, so insignificant yet so venerable, turns the mighty activity of Homer, and so turning is enabled to live and warm us forever."—LEIGH HUNT.

"High interest, bad security."—DUKE OF WELLINGTON.

"But thousands die without or this or that,  
Die, and endow a college or a cat."—POPE.

#### § 82. OXYMORON.

There is a peculiar kind of antithesis which arises from the opposition of two contradictory terms. To this the name "oxymoron" is given, by which is meant the saying of that which appears foolish, but yet is wise. It unites words of contrary signification, and produces a seeming contradiction :

"A howling wilderness."

"A pious fraud."

"Travelling is a fool's paradise."—EMERSON.

"He carries ruins to ruins."—EMERSON.

"The borrower runs in his own debt."—EMERSON.

"Take, O take those lips away,  
Which so sweetly were forsworn."—SHAKESPEARE.

"How poor, how rich, how abject, how august,  
How complicate, how wonderful is man,  
An heir of glory, a frail child of dust.  
Helpless immortal, insect infinite,  
A worm or God. I tremble at myself.  
O what a miracle is man to man;  
Triumphantly distressed, what joy, what dread,  
Alternately transported and alarmed."—EDWARD YOUNG.

"Poor rich man, he can hardly know anything of industry in its exertions, or can estimate its compensations when work is done."—BURKE.

"O illustrious disgrace! O victorious defeat!"—BURKE.

#### § 83. PARISON, ISOCOLON.

Sometimes antithetical clauses of similar construction follow in a series. This is called "parison," and also "isocolon." Here word is contrasted with word, and clause with clause, and the



force of the contrast is marked; but the figure is too elaborate for ordinary prose of the present day.

"Homer was the greater genius, Virgil the better artist. In the one we most admire the man, in the other the work. Homer hurries us with a commanding impetuosity, Virgil leads us with an attractive majesty. Homer scatters with a generous profusion, Virgil bestows with a careful magnificence. Homer, like the Nile, pours out his riches with a boundless overflow, Virgil, like a river in its banks, with a gentle and constant stream."—  
POPE.

Here the clauses are all arranged in couplets; and each clause of each couplet is formed in exactly the same manner, so that substantive is balanced against substantive, verb against verb, adjective against adjective.

"Reading maketh a full man, conference a ready man, and writing an exact man; and therefore if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning to seem to know that he doth not. Histories make men wise; poets witty; the mathematics subtle; natural philosophy deep; moral grave; logic and rhetoric able to contend."—  
BACON.

Here the first three clauses are alike, word corresponds with word, and then follow three more similar clauses. In the second sentence are six clauses, all corresponding word for word.

#### § 84. PROSAPODOSIS.

Another kind is found in sentences where the statement of a thing is followed by the antithesis of its cause. This is called "prosapodosis:"

"Neither do I dread him as an accuser, inasmuch as I am innocent; nor do I fear him as a competitor, since I am Antonius; nor do I expect anything from him as consul, since he is Cicero."—Quoted by Quintilian.

"It is better to command no one than to be a slave to any one; for we may live honorably with command, but in slavery there is no endurance of life."—Quoted by Quintilian.

"Judge not, that ye be not judged; for with what judgment ye judge, ye shall be judged; and with what measure ye mete, it shall be measured to you again."

## CHAPTER III.

## FIGURES OF RELATIVITY ARISING FROM THE PERCEPTION OF RESEMBLANCE.

## § 85. FIGURES WHICH ARISE FROM THE PERCEPTION OF RESEMBLANCE.

THE perception of resemblance is a fruitful source of figures. The power of like to suggest like is inherent in the human mind; and it is a universal fashion to explain one thing by means of some other thing which it resembles. The figures based upon this include, among others, comparison and metaphor, which are the most widely used, the most effective, and the most important of all; and which have an influence outside of literature altogether, affecting common life, social intercourse, and the growth and development of language.

## § 86. PARALLEL.

This is similar to antithesis in form, but different in character; for while antithesis is the comparison of different things, parallel is the comparison of similar things.

In antithesis we have the effect which is produced by contrast; in parallel we have the effect which is produced by resemblance. But the true force of parallel consists in this, that it is generally the repetition of a statement. Sometimes it is associated with the accumulative figures, as when a series of similar things are mentioned with cumulative effect; and sometimes it is associated with the iterative figures, as when a thought is repeated with additional emphasis.

The most conspicuous example of the use of parallel is found in the poetry of the Sacred Scriptures. The Hebrews did not make use of any kind of metre; their versification was nothing more than the figure parallel, with which antithesis was also joined. This peculiar kind of versification is called parallel-

ism. This figure is found in many forms, from the simplest up to the most complicated.

“Lord, who shall abide in thy tabernacle,  
Who shall walk on thy holy hill.”

This is the simplest form of parallel. Here the sentiment of the first line is repeated in the second.

“The heavens declare the glory of God,  
And the firmament showeth his handy-work.  
Day unto day uttereth speech,  
And night unto night showeth knowledge.”

Antithesis and parallel are visible throughout the New Testament also. The Sermon on the Mount presents one long series of these figures. The parallelism may also be found in the canticles of St. Luke, and the songs of the Apocalypse.

In English literature it is frequent, though far less so than the antithesis:

“O joy! that in our embers  
Is something that doth live,  
That nature yet remembers  
What was so fugitive.”—WORDSWORTH.

The sentiment expressed in the first and second of these lines is repeated in the third and fourth.

Many examples of this figure may be found in Shelley, who uses it for iterative purposes:

“Bending from heaven, in azure mirth,  
It kissed the forehead of the earth,  
And smiled upon the silent sea,  
And bade the frozen streams be free.”—SHELLEY.

“Away, away, from men and towns,  
To the wild wood and the downs,  
To the silent wilderness.”—SHELLEY.

In these passages the figure parallel consists of the presentation of a series of similar acts or circumstances.

“Private prayer is essential to spiritual life; without it there is no life.”—REV. F. W. ROBERTSON.

“How much of what he acknowledges as truth is profoundly mysterious! What difficulties through great portions of Scripture! How dark the dispensations of Providence! What subject for implicit faith in the workings of God’s moral government.”—REV. HENRY MELVILL.

“Let the spot be purified, or let it cease to be New England. Let it be purified, or let it be set aside from the Christian world; let it be put out of



the circle of human sympathies and human records ; and let civilized man henceforth have no communion with it."—DANIEL WEBSTER.

In each of these passages there is also a series of similar statements.

Parallel, like antithesis, assumes various forms to which names have been given. These will now be briefly considered.

#### § 87. DIOXODUS.

There is the enumeration of successive particulars in such a way that they are presented in parallel order. This is called "dioxodus:"

"This is the state of man : to-day he puts forth  
The tender leaves of hope, to-morrow blossoms,  
And bears his blushing honors thick upon him ;  
The third day, comes a frost, a killing frost ;  
And—when he thinks, good easy man, full surely  
His greatness is a ripening—nips his root,  
And then he falls, as I do."—SHAKESPEARE.

"At thirty, man suspects himself a fool ;  
Knows it at forty, and reforms his plan ;  
At fifty, chides his infamous delay ;  
Pushes his prudent purpose to resolve,  
Resolves ; and re-resolves ; then dies the same."—YOUNG.

#### § 88. TRICOLA.

Another variety is found when similar clauses are arranged by threes. This is called "tricola:"

"Such notions shock every precept of morality, every feeling of humanity, every sentiment of honor."—CHATHAM.

"He has this day surprised the thousands who hung with rapture on his accents, by such an array of talents, such an exhibition of capacity, such a display of power, as are unparalleled in the annals of oratory."—BURKE.

"My heart leaps up when I behold  
A rainbow in the sky.  
So was it when my life began,  
So is it now I am a man,  
So be it when I shall grow old,  
Or let me die."—WORDSWORTH.

#### § 89. DIALLAGE.

Diallage is the union of words partly of similar, and partly of different signification.

If the following sentences be written out separately, in parallel order, their nature will be more clearly apparent :

"I have found them and shared their fellowship among the daring, the ardent, the indomitably active French.

"I have found them among the persevering, resolute, and industrious Swiss.

"I have found them among the laborious, the warm-hearted, the enthusiastic Germans."—BROUGHAM.

Here there is a parallel in the general idea, while there are certain special differences. The same is seen in the following sentence :

"Castlereagh and Canning fought in the same ranks with Pitt ; and Grattan took his place in the great contests of party by the side of Fox."

§ 90. METABOLE.

Metabole is the repetition of similar ideas :

"I entreat you by your love of peace ; by your hatred of oppression ; by your weariness of burdensome and useless taxation."

§ 91. EXERGASIA.

Exergasia is the employment in succession of different phrases conveying the same meaning :

"Who is to blame for this? Against whom shall the charge be brought? Whom shall we accuse of having committed it?"—CICERO.

"But, my lords, who is the man that has dared to associate to our arms the tomahawk and scalping-knife of the savage—to call into civilized alliance the wild and inhuman inhabitant of the woods—to delegate to the merciless Indian the defence of disputed rights, and to wage the horrors of his barbarous war against our brethren?"—CHATHAM.

§ 92. PARADIASTOLE.

Things which have similitude are distinguished. This is called "paradiastole."

"Knowledge and wisdom, far from being one,  
Have oftentimes no connection ; . . .  
Knowledge is proud that he has learned so much,  
Wisdom is humble that he knows no more."—COWPER.

"True fortitude is seen in great exploits."  
"'Tis Greece, but living Greece no more."—BYRON.

## § 93. COMPARISON.

Comparison is that figure by which the resemblance between two objects is pointed out.

There are three kinds of comparison:

1. The comparison of degree.

In this the comparison refers to equality, superiority, or inferiority; e. g., "He is as brave as a lion."

2. The comparison of analogy.

Here the objects compared are not similar in themselves, but occupy similar relations to something else; e. g., "Time is like a river."

3. The comparison of similarity.

Here the objects compared are actually similar in themselves; e. g., "He is like his father."

The comparison of analogy and that of similarity are both called simile.

## § 94. THE COMPARISON OF DEGREE.

The comparison of degree, or, where the comparison refers to equality, superiority or inferiority. The following are examples:

"As far removed from God and sight of heaven  
As from the centre thrice to the utmost pole."—MILTON.

"No more like my father  
Than I to Hercules."—SHAKESPEARE.

"Go wing thy flight from star to star,  
From world to luminous world, as far  
As the universe spreads its flaming wall;  
Take all the pleasures of all the spheres,  
And multiply each through endless years—  
One moment of heaven is worth them all."—MOORE.

"These philosophers consider men in their experiments no more than they do mice in an air-pump, or in a recipient of mephitic gas."—BURKE.

"We question whether the world has since witnessed so utterly sad a scene; whether Napoleon himself, left to brawl with Sir Hudson Lowe and perish on his rock, presented to the reflecting mind such a 'spectacle of pity and fear,' as did this intrinsically nobler, gentler, and perhaps greater soul, wasting itself away in a hopeless struggle with base entanglements."—CARLYLE.

"Nothing can be conceived more hard than the heart of a thoroughbred metaphysician."—BURKE.



§ 95. THE COMPARISON OF ANALOGY.

The comparison of analogy: where the objects compared are not similar in themselves, but occupy similar relations to something else:

“She pined in thought;  
And, with a green and yellow melancholy,  
She sat, like Patience on a monument,  
Smiling at grief.”—SHAKESPEARE.

“As some tall cliff that lifts its awful form,  
Swells from the vale and midway leaves the storm;  
Though round its breast the rolling clouds are spread,  
Eternal sunshine settles on its head.”—GOLDSMITH.

“The correctness which the last century prized so much resembled the correctness of those pictures of the Garden of Eden which we see in old Bibles—an exact square enclosed by the rivers Pison, Gihon, Hiddekel, and Euphrates; each with a convenient bridge in the centre; rectangular beds of flowers; a long canal, neatly bricked and railed in; the tree of knowledge; clipped like one of the limes behind the Tuileries, standing in the centre of the grand alley; one snake twined around it; the man on the right hand; the woman on the left; and the beasts drawn up in an exact circle around them. In one sense the picture is correct enough. That is to say, the squares are correct, the circles are correct, the man and the woman are in a most correct line with the tree, and the snake forms a most correct spiral.”—MACAULAY.

“Or, again, is that old Italian speech dead and gone that murmurs in Lucretius a ceaseless, solemn monotone of sea-shell sound; that in Virgil flows like the Eridanus, calmly but majestically, through rich lowlands fringed with tall poplars, and rimmed with grassy banks; that quivers to wild strings of passion in Catullus; that wimples like a beck in Ovid; that coos in Tibullus like the turtle; that sparkles in Horace like a well-cut diamond.”—D'ARCY WENTWORTH THOMPSON.

§ 96. THE COMPARISON OF SIMILARITY.

The comparison of similarity: when the objects compared are actually similar in themselves:

“The citizen of an Italian commonwealth was the Greek of the time of Juvenal, and the Greek of the time of Pericles, joined in one. Like the former, he was timid and pliable, artful and unscrupulous. But like the latter, he had a country. Its independence and prosperity were dear to him. If his character were degraded by some mean crimes, it was on the other hand ennobled by public spirit and by an honorable ambition.”—MACAULAY.

“The peasant poet bears himself, we might say, like a king in exile; he is cast among the low, and feels himself equal to the highest; yet he claims

no rank, that none may be disputed to him. The forward he can repel, the supercilious he can subdue ; pretensions of wealth and ancestry are of no avail with him ; there is a fire in that dark eye under which the 'insolence of condescension' cannot thrive. In his abasement, in his extreme need, he forgets not for a moment the majesty of poetry and manhood."—CARLYLE.

§ 97. COMPARISON AS AN ORNAMENT.

All figures tend, in the first place, to embellishment ; and also contribute to enliven style, either by making it more vivacious, or by throwing additional light upon the subject with which they are connected. It will give a clearer view of the true nature of comparison if we consider its effects ; first, in the way of ornament ; and, secondly, in the way of explanation or illustration.

1. When comparison is used as an ornament. This is very apparent in poetry, and also in belles-lettres. Even here, however, the ornament is associated with illustration, and seldom or never exists by itself alone. The ornamental character of the figure may be perhaps more prominent, and the mind may be so taken up with the beauty of the imagery that it does not perceive its force. This is illustrated by Shelley's ode to the Skylark :

“ Like a poet hidden  
In the light of thought,  
Singing hymns unbidden  
Till the world is wrought

To sympathy with hopes and fears it heeded not :

Like a high-born maiden  
In a palace tower,  
Soothing her love-laden  
Soul in secret hour

With music sweet as love, which overflows her bower :

Like a glow-worm golden  
In a dell of dew,  
Scattering unbeholden  
Its aerial hue

Among the flowers and grass which screen it from the view :

Like a rose embowered  
In its own green leaves,  
By warm winds deflowered,  
Till the scent it gives

Makes faint with too much sweet these heavy-winged thieves.

Sounds of vernal showers  
On the twinkling grass,  
Rain awakened flowers,  
All that ever was  
Joyous and clear and fresh, thy music doth surpass."

Here the poet, in his high enthusiasm, seems to exhaust himself in search of fitting subjects of comparison. Each one as it comes is made use of, but each one is hurriedly dismissed, in order to present another; and the rich and varied imagery never fails to respond to the sustained elevation of this perfect song.

§ 98. COMPARISON USED FOR EXPLANATION AND ILLUSTRATION.

2. Where comparison is used for purposes of explanation and illustration. This is apparent in poetry and belles-lettres when it is used for embellishment; but it is more clearly conspicuous in writings which do not admit of much ornament, such as those which are devoted to purposes of instruction. The use of comparison in scientific and didactic composition gives to this figure a practical character which is possessed by no other to an equal degree. In the following example there will be perceived a clear explanation, by comparison, of the author's view, which could not be so well given in any other way :

"Women are less capable than men of perceiving qualifying circumstances; of admitting the existence of elements of good in systems to which they are opposed; of distinguishing the personal character of an opponent from the opinions he maintains. Men lean most to justice, and women to mercy. Men are most addicted to intemperance and brutality; women to frivolity and jealousy. Men excel in energy, self-reliance, perseverance, and magnanimity; women in humility, gentleness, modesty, and endurance. The realizing imagination which causes us to pity and to love is more sensitive in women than in men; and it is especially more capable of dwelling on the unseen. Their religious or devotional realizations are incontestably more vivid; and it is probable that, while a father is most moved by the death of a child in his presence, a mother generally feels most the death of a child in some distant land. But, though more intense, the sympathies of women are commonly less wide than those of men."—W. E. H. LECKY.

§ 99. FAULTS IN THE USE OF COMPARISON.

A figure like comparison, which is so universally employed, is liable to many abuses, the chief of which it may be well to note.

1. Where the comparison is made between things which have



a resemblance that is too familiar to the mind. A large number of similitudes are familiar to all; for instance, the resemblance of a brave man to a lion; a cunning man to a fox; a cruel man to a tiger or a hyena; time to a river; eternity to an ocean; life to day, and death to night; of man to strength, and woman to beauty. All these comparisons have been used over and over again since the origin of literature, and from frequent repetition have become so worn out that they cease to be either ornamental or useful.

2. Where the resemblance is not easily apparent or difficult to discover. In such a case the comparison seems far-fetched, and offends the taste as too artificial, while it conveys no adequate idea to the mind.

3. Where the comparison refers to something which is unknown or unfamiliar. Here it has no effect, for it is unintelligible. To an ordinary mind some of Milton's comparisons might seem faulty in this respect, and the only answer to this objection is that his works were written for those who have sufficient learning to appreciate them. Yet, on account of the learning which is necessary to a full comprehension of some of his best passages, Milton's works will never be popular in the sense in which those of Shakespeare are popular, or Burns, or even Pope, Addison, and Cowper.

4. Where the comparison is made with anything that is lower than the subject. By this the subject is degraded, and the effect is spoiled. Of course, where there is a deliberate intention to depreciate, the case is different; and this can only refer to serious composition where there is no such purpose.

#### § 100. METAPHOR.

A metaphor is an implied comparison. In comparison the resemblance between two things is formally expressed, as, for example, "He is as brave as a lion." In metaphor the sign of comparison is dropped, the two are identified, and the one is asserted to *be* the other, as, "He *is* a lion." Hence metaphor is attended with a higher degree of animation, and involves a bolder effort of the imagination.

Metaphors have had various classifications, but the best-known is that of Quintilian, which is as follows:

1. Where one living thing is put for another.

2. Where one inanimate thing is put for another.
3. Where inanimate things are put for things having life.
4. Where inanimate things are represented as endowed with life.

§ 101. WHERE ONE LIVING THING IS PUT FOR ANOTHER.

1. Where one living thing is put for another :

"His rustic friend, his nut-brown maiden, are no longer mean and homely, but a hero and a queen, whom he prizes as the paragons of earth."—CARLYLE.

"Nor second he that rode sublime,  
Upon the seraph wings of ecstasy,  
The secrets of the abyss to spy;  
He passed the flaming bounds of place and time;  
The living throne, the sapphire blaze,  
Where angels tremble while they gaze,  
He saw; but, blasted with excess of light,  
Closed his eyes in endless night."—GRAY.

In this passage Milton is represented as riding upon "seraph wings;" that is as if in emulation of Deity, for this passage contains an allusion to Milton's words—

"He on the wings of seraph rode sublime,  
On the crystalline sky."

It is as though in his enthusiasm the poet has represented Milton as a god.

§ 102. WHERE ONE INANIMATE THING IS PUT FOR ANOTHER.

2. Where one inanimate thing is put for another :

"An Englishman's house is his castle."  
"Athens, the eye of Greece,"—MILTON,

"Sundays the pillars are  
On which heaven's palace arched lies.  
The other days fill up the spare  
And hollow room with vanities.  
They are the fruitful beds and borders  
In God's rich garden; that is bare  
Which parts their ranks and orders."—GEO. HERBERT.

Sundays are here called "pillars," and afterwards "beds and borders," while the other days of the week are spoken of as "vanities" and "bare spaces."

§ 103. WHERE INANIMATE THINGS ARE PUT FOR THINGS HAVING LIFE.

3. Where inanimate things are put for things having life :

Kaled, the "Sword of God."

"Stonewall" Jackson.

"A true poet soul, for it needs but to be struck, and the sound it yields will be music."—CARLYLE.

In this passage the soul of Burns is represented as a musical instrument.

§ 104. WHERE INANIMATE THINGS ARE REPRESENTED AS ENDOWED WITH LIFE.

5. Where inanimate things are represented as endowed with life. This is identical with personification in its lower grades (see Personification).

A hard heart.

The thirsty ground.

"Now upon Syria's land of roses,  
Softly the light of eve reposes ;  
And like a glory the broad sun  
Hangs over sainted Lebanon,  
Whose head in wintry grandeur towers,  
And whitens with eternal sleet ;  
While summer, in a vale of flowers,  
Is sleeping rosy at his feet."—T. MOORE.

The light of eve is here represented as endowed with life, and reposing, while summer also is sleeping.

§ 105. METAPHOR USED AS AN ORNAMENT.

Metaphor, like comparison, has widely varied effects ; and it is from the observation of these that it may best be appreciated. There are three chief applications of this figure, which will present sufficient matter for consideration. These are, first, when it is applied to ornament ; secondly, to illustration ; and, thirdly, to emphasis.

1. Ornament.

Such is the great beauty of metaphor, and so large is its application to purposes of embellishment, that to the ordinary observer it seems to belong altogether to ornament. We shall



see that it has far higher purposes, but yet, as far as embellishment is concerned, it may safely be said to surpass every other figure :

“The turf shall be my fragrant shrine,  
My temple, Lord, that arch of thine ;  
My censer's breath the mountain airs,  
And silent thoughts my only prayers.”—T. MOORE.

“See truth, love, and mercy in triumph descending,  
And nature all glowing in Eden's first bloom ;  
On the cold cheek of death smiles and roses are blending,  
And beauty immortal awakes from the tomb.”—BEATTIE.

§ 106. METAPHOR USED FOR EXPLANATION AND ILLUSTRATION.

Seldom, however, will it be found that a beautiful metaphor rests in beauty only. From its very beauty other results flow, which tend to throw a new light over a subject, or give it a new meaning or a stronger emphasis. For the present purpose it is enough to let the mind dwell upon the beauty of a metaphor, apart from its other effects ; and then consider those other effects by themselves. Among these is next to be considered the effect of the metaphor towards explanation or illustration.

2. Explanation and illustration.

*MW*  
*MW*  
*Shel* In Wordsworth's sublime ode on Immortality he teaches the doctrine of a previous conscious existence ; and seeks to support this, not by proofs, for that were impossible, but by a series of facts in human experience. In the following example there is in the first line a statement of the theory, “Our birth is but a sleep and a forgetting,” after which follow several metaphors, which serve to explain the theory and illustrate it :

“Our birth is but a sleep and a forgetting :  
The soul that rises with us, our life's star,  
Hath had elsewhere its setting,  
And cometh from afar :  
Not in entire forgetfulness,  
And not in utter nakedness,  
But trailing clouds of glory, do we come  
From God, who is our home :  
Heaven lies about us in our infancy.  
Shades of the prison-house begin to close  
Upon the growing boy ;  
But he beholds the light, and whence it flows ;  
He sees it in his joy.

The youth, who daily farther from the east  
Must travel, still is nature's priest ;  
And by the vision splendid  
Is on his way attended.

At length the man perceives it die away,  
And fade into the light of common day.

Hence in a season of calm weather,  
Though inland far we be,  
Our souls have sight of that immortal sea  
Which brought us hither,  
Can in a moment travel thither,  
And see the children sport upon the shore,  
And hear the mighty waters rolling evermore."

In the following passage De Quincey affirms the human brain to be a palimpsest, that is, a parchment sheet upon which the original writing has been obliterated, in order to receive new writing; which in its turn has been obliterated in such a way that the first draught stands revealed. This metaphor is used for purposes of explanation :

"What else than a natural and mighty palimpsest is the human brain. Such a palimpsest is my brain; such a palimpsest, O reader, is yours! Everlasting layers of ideas, images, feelings, have fallen upon your brain, softly as light. Each succession has seemed to bury all that went before. And yet in reality not one has been extinguished. And if, in the vellum palimpsest, lying among the other diplomata of human archives, or libraries, there is anything fantastic, or which moves to laughter, as oftentimes there is in the grotesque collisions of those successive themes having no natural connection, which by pure accident have consecutively occupied the roll, yet, in our own heaven-created palimpsest—the deep memorial palimpsest of the brain—there are not and cannot be such incoherences."

f § 107. METAPHOR USED TO GIVE STRENGTH AND EMPHASIS.

The effect of metaphor sometimes is to present a thought with extraordinary vigor and emphasis; and where it is successfully employed in this way there is a union of beauty and strength such as arrests the attention and impresses itself upon the memory.

In the following passage an aspersion upon Ireland, conveyed in a metaphor, is admirably encountered, and turned back upon the adversary by another metaphor :

"You say that Ireland is a millstone about our necks; that it would be better for us if Ireland were sunk at the bottom of the sea; that the Irish

are a nation of irreclaimable savages and barbarians. How often have I heard those sentiments fall from the plump and thoughtless squire, and from the thriving English shopkeeper, who has never felt the rod of an Orange master upon his back. Ireland a millstone about your neck? Why is it not a stone of Ajax in your hand?"—REV. SYDNEY SMITH.

"Once to every man or nation comes the moment to decide,  
In the strife of Truth with Falsehood, for the good or evil side;  
Some great cause, God's new Messiah, offering each the bloom or blight,  
Parts the goats upon the left hand and the sheep upon the right,  
And the choice goes by forever 'twixt that darkness and that light.

Careless seems the great Avenger; history's pages but record  
One death-grapple in the darkness 'twixt old systems and the Word;  
Truth forever on the scaffold, Wrong forever on the throne;  
Yet that scaffold sways the future, and, behind the dim unknown,  
Standeth God within the shadow, keeping watch above his own."

—JAMES RUSSELL LOWELL.

In this passage the metaphor identifies a good cause, its struggles and certain victory, with Christ, his passion and triumph.

Mrs. Julia Ward Howe's thrilling Battle Hymn of the Republic consists of a series of metaphors, each line containing a separate one conceived and expressed with resistless force and effect:

"Mine eyes have seen the glory of the coming of the Lord;  
He is trampling out the vintage where the grapes of wrath are stored;  
He hath loosed the fateful lightning of his terrible swift sword.  
He hath sounded forth the trumpet that shall never call retreat;  
He is sifting out the hearts of men before his judgment-seat;  
O, be swift, my soul, to answer him! be jubilant, my feet!"

#### § 108. FAULTS IN THE USE OF METAPHOR.

In considering the faults which occur in the use of this figure, some will be found which are similar to the faults which arise in comparison, while others are peculiar to metaphor. Thus in metaphor, as in comparison, the resemblance should not be too familiar or too remote; it should not refer to what is unknown, or to what is low and degraded. The intermingling of different images is something which has to do with metaphors only, since it is but seldom to be found in comparison.

1. When the resemblance is too familiar the image has no



effect. This is the case with all such as are trite, hackneyed, and worn out from frequent use, as, the azure skies; the silver moon; a lion heart; smiling morn.

2. When the resemblance is remote it is not readily understood or appreciated. Such metaphors are called far-fetched and strained, as,

“... to and fro weltering of my long ago...  
 Shapes of goods once fleshed and fair,  
 Grown foul bads in alien air”...—CENTENNIAL ODE.

These images are not easily intelligible.

3. When the metaphor involves something that is beneath the dignity of the subject the effect is to degrade it; and this is a great fault, except in cases where it is the intention of the writer to depreciate or abase it. Such metaphors are frequent enough, and belong to the figures of diminution, under which head they are considered. They may also be found in humorous writing, where sometimes the degradation of a grave theme gives rise to the ridiculous.

4. The metaphor should not be carried too far, nor should too many be introduced. The effect of this is to overload the style with ornament, and to render it weak and tedious. This is a fault which pervades Oriental writing: it is also found in Anglo-Saxon and ancient Icelandic poetry. The excess of metaphor here often leads to great obscurity. Æschylus is open to the charge of frequent offences in this respect. But sometimes certain passages may consist of numerous metaphors; and when they are well chosen, and the imagination is strongly excited, the effect is good. This is set down by some as a separate figure, and is called phantasia.

#### § 109. MIXED METAPHORS.

The chief fault in the employment of this figure is that which is called mixed metaphors. This signifies what the name implies, that is, the intermingling of metaphorical language with literal, or the confusion of different metaphors. These two faults are essentially the same, but for purposes of clearness and convenience they may be considered separately.

1. Where metaphorical and plain language are intermingled:

“The fiend Intemperance is marshalling his hosts, so as to poison the minds and bodies of poor inebriates.”

Here the image of an armed body of men is intermingled with the plain statement of the poisonous effects of alcohol.

"Sailing on the sea of life, we are often in danger from the temptations around us."

Here the voyage of life is presented as an image, and confused with the literal "temptations" of life.

"If we put on the whole armor of righteousness, we shall be less liable to yield to the allurements of sin."

The figure of an armed man has no connection with literal "allurements."

2. Where different metaphors are intermingled and confused :

"Virtue alone can save us from the hosts of evil when they roll in upon us."

The image of hosts is here confused with that of rolling billows.

This resembles Shakespeare's lines :

"Or to take arms against a sea of troubles,  
And, by opposing, end them?"

"He alone can manage the storm-tossed ship of state on its march."

The mixture of metaphors is here very glaring, as also in the following example :

"My lords, the main feature on which this question hinges—"

Burke, in his speech on the East India Bill of Mr. Fox, in describing the class of Englishmen who go to India, has the following :

"Animated with all the avarice of age and all the impetuosity of youth, they roll in one after another, wave after wave ; and there is nothing before the eyes of the natives but an endless, hopeless prospect of new flights of birds of prey and passage, with appetites continually renewing for a food that is continually wasting."

Here the English are called "waves" and "birds of prey."

Some of the finest passages in Shakespeare exhibit an intermingling of metaphors :

"As glorious

As is the winged messenger of heaven . . .  
When he bestrides the lazy pacing clouds  
And sails upon the bosom of the air."

"The charm dissolves apace,  
And as the morning steals upon the night,  
Melting the darkness; so their rising senses  
Begin to chase the ignorant fumes that mantle  
Their clearer reason."

Critics have condemned these on the ground that it is impossible for the imagination to form a picture composed of such confused objects. But these are defended by another class, and this controversy brings the subject into a new position, which must be considered.

§ 110. MIXED METAPHORS ARE NOT ALWAYS OBJECTIONABLE.

It may be shown that mixed metaphors are not always objectionable. The greatest poets have not been most careful to avoid these incongruities; and Shakespeare in every play shows a lordly disregard of convention. There are two cases in which mixed metaphors may be defended.

1. Phantasia.

By some phantasia is set down as a separate figure. It means the accumulation of tropes or images. These are generally crowded together without intermingling, though there may be confusion.

The following is an example :

"As killing as the canker to the rose,  
Or taint-worm to the weanling herds that graze,  
Or frost to flowers that their gay wardrobe wear  
When first the white thorn blows—  
Such, Lycidas, thy loss to shepherd's ear."—MILTON.

Here there is certainly no confusion, but there is a rich accumulation of figures.

In Shelley's ode to a Skylark, already quoted, there is also an example of accumulated images.

In the following passages from Macaulay's essay on Bacon, there is another example :

"Assuredly, if the tree which Socrates planted and Plato watered is to be judged of by its flowers and leaves, it is the noblest of trees. But if we take the homely test of Bacon, if we judge of the tree by its fruits, our opinion of it may be less favorable. . . . Plato drew a good bow, but like Acestes, in Virgil, he aimed at the stars; and therefore, though there was



no want of strength or skill, the shot was thrown away. His arrow was indeed followed by a track of dazzling radiance, but it struck nothing. Bacon fixed his eye on a mark which was placed on the earth, and within bowshot, and hit it on the white. . . . He desired such persons to remember that he had from the first announced the objects of his search to be, not the splendid and the surprising, but the useful and the true; not the deluding dreams which go forth through the shining portal of ivory, but the humbler realities of the gates of horn. . . . Though Bacon did not arm his philosophy with the weapons of logic, he adorned her profusely with all the richest decorations of rhetoric."

In this group of passages we have an array of different figures in which there is not the slightest confusion. A rich and vivid imagination will often delight in throwing off from its very richness numerous images, which may be collected in one passage; and sometimes two or more of these will be incongruous. Yet the incongruity is more apparent than real. For instance, in Hamlet's soliloquy a number of images are accumulated, among which is the following, quoted above:

"Or to take arms against a sea of troubles,  
And, by opposing, end them?"

Although one cannot literally take arms against the sea, yet there are some who contend that there need be no confusion here. They maintain that the term, "a sea of troubles," involves in itself the conception of a host of enemies, against which arms may be taken. The defenders of this, and of other great passages of a similar character, rest their argument upon the theory that in every metaphor there is not only a direct meaning, but also a suggested one, and that where this suggested meaning does not create any conflict of ideas, there need be no confusion. Thus the lines, quoted before:

"When he bestrides the lazy pacing clouds  
And sails upon the bosom of the air,"

are defended on the ground that the word "sails" suggests any easy, gliding motion.

2. In many religious hymns there is a mixture of metaphors. For instance, it is charged upon the "Rock of Ages," which is so well known and so deeply loved, that the image of a rock is confounded with the person of Christ. The answer that has been given to this is that the confusion is only apparent, and

is due to the peculiar nature of religious phraseology. For this forms, so to speak, a language by itself, with its own appropriate vocabulary; and is full of imagery and figurative expressions drawn from the Bible, which have gained for themselves almost a literal character. In the language of religion, as in that of common life, many metaphors have come into general use, the purely figurative character of which is not often suspected, and the intermingling of these in a hymn, such as the "Rock of Ages," need not be regarded as an actual fault.

### § III. CATACHRISIS.

There is a peculiar kind of metaphor, called catachresis, which is sometimes defined as "an abuse of metaphor;" but a better definition is that it is a word turned from its literal signification, and made to express something at variance with it, as,

"The music of her face."

Here "music," which is the beauty of sound, is affirmed of the beauty of aspect, with which it is at variance as belonging to a different class of things.

"There, too, the goddess loves in stone, and fills  
The air around with beauty."

The phrase "loves in stone" is similar to the above; and of the same nature is the following:

"Heartlessness, in comparison with which the ice of Nova Zembla is warm,"

Coldness of heart is here contrasted with a certain kind of ice.

### § II2. ALLEGORY.

Allegory is closely associated with metaphor. It has been called "a prolonged metaphor," and may be defined as a narrative with a figurative meaning, designed to convey instruction of a moral character.

Allegory is found in the most ancient writings. It is very common in the literature of Oriental nations, but in that of Greece and Rome it is of less frequent occurrence, the Choice of Hercules being perhaps the most familiar example. This



species of composition rose to extended use during the Middle Ages. The mystery and morality plays may be regarded as dramatic allegory, and show the existence of an extraordinary fondness for this sort of figurative treatment. The first important work in English poetry was of this character—the “Vision of William concerning Piers the Plowman;” and about the same time Chaucer wrote his “House of Fame.” It was in this form that Spenser wrote his *Faërie Queene*, which is the noblest example of allegory in English verse. The next great work was in prose. This was Bunyan’s *Pilgrim’s Progress*, the immense popularity of which shows no signs of abatement. The next of importance are Johnson’s *Rasselas*, and Thomson’s *Castle of Indolence*. Passing over other examples, we come to the poems of Edgar Poe, which are generally of this description, and of which the chief one, “The Raven,” has had a world-wide popularity. Here the poet, or speaker, is represented as having lost his early love, Lenore (innocence or purity), and as visited by a raven (remorse). Foreign literature abounds in examples, but especially the German. Many of Uhland’s poems belong to this class. Chamisso’s “Shadowless Man” is a powerful work of the same kind. To this belong also the best-known writings of De la Motte Fouqué. In “Undine,” the water-spirit (poetry) comes to dwell with man, but is finally destroyed by a drop of water (prosaic or practical life). In “Sintram and his Companions,” by the same author, is represented the struggle of the human soul with the world, the flesh, and the devil. Far beyond these is Goethe’s *Faust*, the theme of which is the struggle of the soul with temptation, its fall, and its final redemption, which in the second part is somewhat vaguely suggested. But the greatest of all allegories is Dante’s *Divina Commedia*. This shows the progress of Dante (the soul of man), guided by Virgil (earthly wisdom) and Beatrice (celestial wisdom), through *Inferno* (scenes of sin and suffering), and *Purgatorio* (scenes of expiation), to *Paradiso* (final blessedness). Its general scheme is analogous to that of the *Pilgrim’s Progress*, though the details are infinitely different.

The greatest allegories in English literature are the *Faërie Queene* of Spenser and the *Pilgrim’s Progress* of Bunyan. The former is a poem of the highest order, but is not at all popular;



the latter is the most widely circulated book in existence, next to the Bible, and next to that has been translated into more languages than any other work. Macaulay compares these two, and accounts for the unpopular character of the former on the ground that allegory is uninteresting. "Even Spenser himself," he says, "could not succeed in the attempt to make allegory interesting." But such a statement is disproved by the notorious fact that allegory has always been interesting, and continues to be so. It is rather Spenser's treatment that is at fault, for this, though richly poetical, is certainly not popular. He wrote for the few, and has always been admired and beloved by the few. Macaulay's criticism is severe, yet in part just. "One unpardonable fault," he says, "the fault of dulness, pervades the whole of the *Faërie Queene*. We become sick of cardinal virtues and deadly sins, and long for the society of plain men and women. Of the persons who read the first canto, not one in ten reaches the end of the first book, and not one in a hundred perseveres to the end of the poem. Very few and very weary are those who are in at the death of the blatant beast."

On the contrary, of Bunyan's *Pilgrim's Progress*, he says :

"All the forms which cross or overtake the pilgrims are actually existing beings for us. We follow the travellers through their allegorical progress with interest not inferior to that with which we follow Elizabeth from Siberia to Moscow, or Jeanie Deans from Edinburgh to London. Bunyan is almost the only writer that ever gave to the abstract the interest of the concrete. The mind of Bunyan was so imaginative that personifications when he dealt with them became men. A dialogue between two qualities in his dream has more dramatic effect than a dialogue between two human beings in most plays."

The characters in an allegory may have the names of abstract qualities, as in the *Pilgrim's Progress*; or names drawn from other sources, such as legend or the fancy of the writer, as in Spenser's *Faërie Queene*. Its effectiveness does not depend upon the names of the characters, but rather upon the characters themselves. If they are lifelike; if the action is vigorous; if the author gives himself up to the narrative, and allows it to convey its own lesson, without interrupting it with his own moralizing, then the allegory will be as interesting as any other narrative. As far as names are concerned, they may

belong to abstract qualities, as in the Pilgrim's Progress, or they may be taken from real life, as in many of the cases above mentioned.

§ 113. PARABLE.

The parable may be defined as a fictitious example designed to inculcate moral or religious truth. It is similar to the allegory; and indeed it often happens that it is difficult to assign some pieces with certainty to the one or the other. There is, however, an essential difference between them.

The allegory sets forth a story which shall impart moral instruction of a general character; the parable is a story told for the sake of illustrating some special point. The former is many-sided, the latter is single in its aim; in the one the moral follows from the narrative, in the other the narrative is made up expressly for the sake of the moral; in the allegory the story itself is full of interest, in the parable the moral quite overshadows the story.

The most familiar examples of the parable are those in the Sacred Scriptures.

§ 114. FABLE.

The fable originally meant any short story conveying a moral; but at the present time its application is confined to those stories in which animals or inanimate objects are represented as endowed with intelligence and other human attributes, and acting or speaking in such a way as to convey a useful lesson. The most familiar examples are *Æsop's Fables*.

§ 115. PERSONIFICATION.

Personification is that figure by which life is attributed to inanimate objects. It is a trope, and is closely identical with metaphor; for in Quintilian's classification the fourth class is merely the lower kind of personification. The tendency to endow inanimate objects with the properties of life and sense is universal, and is part of human nature, being found among savages as well as among the civilized, and in all races and ages and classes. It lies at the basis of religious superstition. Thus the ancient Greek regarded all inanimate nature as instinct with life; he peopled the woods and waters with sentient be-

ings, and looked upon the trees and streams and mountains as actual persons. The child shows the same tendency to personify when he strikes back at the stone over which he has stumbled. Its power is also seen in the development of language, where we find things without life classified as masculine or feminine.

There are three degrees of personification :

1. When inanimate objects are conceived of as endowed with life ; as, " a raging storm," " a cruel disease," " the smiling morn," " a living spring," " a frowning precipice," " winged words," " a pitiless stone," " thirsty ground." This is illustrated in the following lines :

" Sweet day, so cool, so calm, so bright,  
The bridal of the earth and sky,  
The dews shall weep thy fall to-night,  
For thou must die."—GEORGE HERBERT.

This is the lowest and most familiar form of personification. It is in general use in poetry, and also in prose ; and is so natural and prosaic that it is employed in common conversation.

2. The second degree of personification is where the object is described as acting. The following are examples :

" Law steps forth to protect the accused."  
" Britain strikes off the captive's chains."

" Earth felt the wound, and nature, from her source,  
Sighing through all her works, gave signs of woe."—MILTON.

" The bridegroom sea  
Is toying with the shore, his wedded bride ;  
Retires a space to see how fair she looks,  
Then, proud, runs up to kiss her."—ALEXANDER SMITH.

" How sleep the brave who sink to rest  
By all their country's wishes blest !

By fairy hands their knell is rung ;  
By forms unseen their dirge is sung ;  
There Honor comes, a pilgrim gray,  
To bless the turf that wraps their clay ;  
And Freedom shall awhile repair,  
To dwell a weeping hermit there."—COLLINS.

This is common in prose also, as, " France goes to war for an idea ;" " America was agonized by the fratricidal conflict."



In nearly all languages but the English inanimate things are personified, since they are regarded as masculine or feminine. In English poetry this is done by a regular act of personification. They are represented as living and acting. Things personified are with us chiefly feminine, and include more particularly countries, cities, and abstract qualities.

In common conversation there is a strong tendency to this figure among the lower orders. Thus a "ship" is feminine, and is spoken of as "she;" so is a "watch," a "gun," and many other articles of personal property. This probably arises from a tendency to regard such things as "pets," or objects of affection; and hence they are naturally made feminine. In other cases, where there is antagonism or hostility, the object is made masculine. ~~the~~ 4000 -

3. The third kind of personification arises where the object is represented as endowed with the powers of speech and intelligence. The most common form of this consists of an address to the personified object:

"O unexpected stroke, worse than of death!  
Must I thus leave thee, Paradise?"—MILTON.

"Farewell, happy fields,  
Where joy forever dwells! Hail, horrors, hail!  
And thou, profoundest hell!"—MILTON.

"Go, lovely rose,  
Tell her that wastes her time and me,  
That now she knows,  
When I resemble her to thee,  
How sweet and fair she seems to be."—ED. WALLER.

"Fair daffodils, we weep to see  
You haste away so soon."—ROBERT HERRICK.

"Wake from thy nest, robin redbreast,  
Sing, birds, from every furrow,  
And from each hill let music shrill,  
Give my fair love good-morrow."—THOMAS HEYWOOD.

"If aught of oaten stop, or pastoral song,  
May hope, chaste Eve, to soothe thy modest ear,  
Like thy own solemn springs,  
Thy springs and dying gales."—COLLINS.

"Ye living flowers that skirt the eternal frost!  
Ye wild goats sporting round the eagle's nest!

Ye eagles, playmates of the mountain-storm !  
 Ye lightnings, the dread arrows of the clouds !  
 Ye signs and wonders of the element !  
 Utter forth God, and fill the hills with praise."—COLERIDGE.

"Good-bye, proud world ! I'm going home :  
 Thou art not my friend, and I'm not thine.  
 Long through the weary crowds I roam,  
 A river-ark on the ocean brine.  
 Long I've been tossed like the driven foam ;  
 But now, proud world, I'm going home."—R. W. EMERSON.

This kind of personification is the result of strong emotion or excited imagination, and belongs peculiarly to poetry and oratory.

#### § 116. APOSTROPHE.

Apostrophe is an address to the absent or dead, as though really present. It resembles personification of the third degree, with which it is frequently confounded. It is associated with high emotion, and is chiefly found in poetry and oratory.

"How shall I know thee in the sphere which keeps  
 The disembodied spirits of the dead?"—BRYANT.

"Green be the turf above thee,  
 Friend of my better days ;  
 None knew thee but to love thee,  
 Nor named thee but to praise."  
 —FITZ-GREENE HALLECK.

Milton's address to Shakespeare is a well-known instance :

"What needs my Shakespeare for his honored bones ?  
 The labor of an age in piled stones ?

Dear son of memory, great heir of fame !"

Wordsworth's sonnet to Milton affords another example :

"Milton ! thou shouldst be living at this hour.  
 England hath need of thee !"

This figure abounds in the *Lycidas* of Milton, and in Tennyson's *In Memoriam*, as in all other cases when there is a direct address to the dead. The invocation of the Muse in poetry may also be mentioned as an example :

"Of man's first disobedience . . . sing, heavenly muse."

"Achilles' wrath, to Greece the direful spring  
 Of woes unnumbered, heavenly goddess, sing."

Religious hymns exhibit this very frequently, as—

“Thou art gone to the grave, but we will not deplore thee.”  
“Sister, thou wast mild and lovely.”  
“Brother, thou hast gone to rest.”

The same figure is exhibited in those hymns which contain an invocation of higher beings :

“Ye principalities and powers,  
That never tasted death !  
Witness from off your heavenly towers  
Our act of Christian faith.”—GEORGE RAWSON.

The apostrophe is found frequently in oratory, and is very effective when it is the expression of fervid passion :

“I found Ireland on her knees. I watched over her with an eternal solicitude, and have traced her progress from injuries to arms, and from arms to liberty. Spirit of Swift ! spirit of Molyneux ! your genius has prevailed. Ireland is now awaking—in that new character I hail her, and, bowing to her august presence, I say, *Esto perpetua !*”—GRATTAN.

It is also found in prose writing, where the author is carried away by his own feelings and rises to a more impassioned strain of eloquence. Carlyle has frequent examples of this, but none are equal to the tender pathos and profound compassion of the description of Marie Antoinette, in which occurs the following apostrophe :

“There is no heart to say, God pity thee ! O think not of these ; think of Him whom thou worshippest—the Crucified—who also, treading the wine-press alone, fronted sorrow still deeper, and triumphed over it, and made it holy, and built of it a sanctuary of sorrow for thee and all the wretched !”

The invocation of the Deity, and the language of prayer, must not be regarded as apostrophe ; for in this case the address is offered not to the dead or absent, but to the living God, who is ever present to hear those who call upon Him.

§ 117. VISION.

Vision is the narration of past or absent scenes as though actually occurring before us. It is sometimes closely allied to the third kind of personification and to apostrophe. It is a



figure that may be used to express strong emotion, or for the purposes of animated narrative.

1. The most striking examples of this figure are found in connection with deep feeling, when the imagination is in a state of high excitement, and the writer seems to have an actual vision of the scene which he describes. Apostrophe is often found united with it. No better examples of vision can be found than those which occur in Byron's *Childe Harold*. His description of a storm in the Alps is familiar to all :

“The sky is changed! and such a change! O night,  
And storm, and darkness, ye are wondrous strong,  
Yet lovely in your strength, as is the light  
Of a dark eye in woman! Far along,  
From peak to peak, the rattling crags among,  
Leaps the live thunder, not from one lone cloud,  
But every mountain now hath found a tongue,  
And Jura answers from her misty shroud  
Back to the joyous Alps, which call to her aloud.”

In the same poem the descriptions of the Dying Gladiator, the Laocoon, St. Peter's Cathedral, the Falls of Velino, and some others, afford striking examples.

Vision is frequent in lyrical poetry, particularly religious hymns :

“Bound upon the accursed tree,  
Faint and bleeding, who is he?”

“These glorious forms, how bright they shine!  
Whence all their bright array?”

This figure is common in oratory :

“I see before me the slaughtered heaps of citizens, lying unburied in the midst of their ruined country.”—CICERO.

The higher order of vision is not common in ordinary prose, but when there is deep excitement or strong emotion it is used with great effect. Many passages of this nature are to be found in the works of Carlyle.

2. Vision is also used for purposes of animated narrative. Here, for the sake of avoiding monotony, and varying the expression and style, the present tense is employed instead of the past, and the scene is thus narrated as though occurring before

the eyes of the writer. This use of the present tense for the past is very prevalent in Latin and Greek writers. Livy in particular is partial to it, and it is recognized and named as the "historical present." Carlyle makes frequent use of it; and it is employed largely by newspaper correspondents, more especially by Mr. W. H. Russell. The following passage from his description of the battle of Balaklava will serve as an example:

"With breathless suspense every one awaits the bursting of the wave upon the Gallic rock; but ere they come within another hundred and fifty yards, another deadly volley flashes from the levelled rifles, and carries death and terror into the Russians."

In the following passage there is a very beautiful example of this kind of vision:

"Time labors on—your skin glows, and your shoulders ache. Your Arabs moan, your camels sigh, but conquering Time marches on, and by and by the descending sun has compassed the heaven, and now softly touches your right arm, and throws your lank shadow over the sand right along on the way for Persia; then again you look upon his face, for his power is all veiled in his beauty, and the redness of flames has become the redness of roses; the fair wavy cloud that fled in the morning now comes to his sight once more—comes blushing, yet still comes on—comes burning with blushes, yet hastens, and clings to his side."—KINGLAKE.

§ 118. ALLUSION.

Allusion may be defined as the reference to some familiar event in the past, or the appropriation of familiar words from some well-known author, for purposes of explanation or illustration. This figure is based upon the idea of similarity, and may be presented in three modes:

1. The direct allusion; as—

"The patience of Job is proverbial."

2. The allusion of comparison; as—

"Like Alexander, he wept because he had no more worlds to conquer."

"Like the musician at Alexander's feast, it can raise a mortal to the skies; but, like St. Cecilia, it can also bring an angel down."

3. The allusion by metaphor; as—

"He was the Achilles of the war."

"They made him their scapegoat."

## § 119. HISTORICAL ALLUSION.

There are two kinds of allusion ; first, the historical ; and, secondly, the literary.

## 1. The historical allusion :

The allusion is said to be historical when reference is made to any well-known event or character in the past. It may refer—

## 1. To history ; as—

“ Like rigid Cincinnatus, nobly poor.”

## 2. To fiction ; as—

“ Lady Macbeth is the Clytemnestra of the modern drama.”

## 3. To anecdote, fable, etc. ; as—

“ Like the ass between two bundles of hay.”

“ A dog-in-the-manger policy.”

The following passages will further illustrate this kind of allusion :

“ When I was a beggarly boy,  
 And lived in a cellar damp,  
 I had not a friend nor a toy,  
 But I had Aladdin's lamp.  
 When I could not sleep for cold,  
 I had fire enough in my brain ;  
 And builded with roofs of gold  
 My beautiful castles in Spain.”—J. R. LOWELL.

The allusions are, first, to Aladdin in the Arabian Nights ; and, secondly, to the common saying, “ Chateaux d'Espagne,” i. e., “ castles in the air.”

“ For humanity sweeps onward : where to-day the martyr stands,  
 On the morrow crouches Judas, with the silver in his hands.  
 Far in front the cross stands ready, and the crackling fagots burn,  
 While the hooting mob of yesterday in silent awe return,  
 To glean up the scattered fragments into history's golden urn.”

—J. R. LOWELL.

“ I can see my own vices without heat in the distant persons of Solomon, Alcibiades, and Catiline.”—R. W. EMERSON.



§ 120. LITERARY ALLUSION.

2. Literary allusion is the appropriation of familiar words from some well-known author, for purposes of explanation or illustration :

"It may be said of him that he came, he saw, he conquered."

"He has fallen into the sere and yellow leaf."

"He has gone to that bourne from which no traveller returns."

"I'm sitting here waiting for the train, like Patience on a monument, and mean to let Patience have her perfect work."

"Arms and the man whose reascending star  
Rose o'er an empire."—BYRON.

"That shepherd who first taught the chosen seed  
In the beginning how the heaven and earth  
Rose out of chaos."—MILTON.

The most common sources of literary allusion may be summed up as follows :

1. Ancient literature: Homer, Virgil, Horace.
2. Modern literature: The English Bible; Shakespeare; Milton; Pope; Robinson Crusoe; Gulliver's Travels; the Pilgrim's Progress; the Arabian Nights' Entertainments; Fairy tales; certain popular novels, especially Scott, Dickens, and Thackeray.

3. Anecdotes, sayings, etc. :

"He did it with his little hatchet."

4. Sometimes in humorous works allusions are wholly fictitious :

"As the old woman says."

Allusion is effective in all kinds of literature—the grave, the gay, the lively, the severe; and ranges all the way from the sublime to the ridiculous.

The English Bible is the richest source of allusions. The works of Burke and Macaulay abound in them.

"I am alone. I have none to meet my enemies in the gate."—BURKE.

"Mr. Speaker, I cannot prevail on myself to hurry over this great consideration. It is good for us to be here. We stand where we have an immense view of what is and what is past. Clouds indeed and darkness rest upon the future."—BURKE.

"The anathema maranatha of every fawning dean."—MACAULAY.

"This makes the character complete. Whatsoever things are false, whatsoever things are dishonest, whatsoever things are unjust, whatsoever things are impure, whatsoever things are hateful, whatsoever things are of evil report—if there be any vice, and if there be any infamy, all these things we know were blended in Barère."—MACAULAY.

"And O, when stoops on Judah's path,  
In shade and storm, the frequent night,  
Be thou long-suffering, slow to wrath,  
A burning and a shining light."—SCOTT.

"'Tis a populous solitude, festal, fearless,  
For men of good-will prepared.

That city he sees on whose golden walls  
No light of a rising sun or setting  
Of moon or of planet falls;  
For the Lamb alone is the light thereof,  
The city of Truth—the kingdom of Love."

—SIR AUBREY DE VERE.

Gray's ode on the Progress of Poesy contains a prolonged literary allusion, in the second stanza of which there is a paraphrase of the opening lines of Pindar's first Pythian ode :

"Oh! Sovereign of the willing soul,  
Parent of sweet and solemn-breathing airs!  
Enchanting shell! the sullen cares  
And frantic passions hear thy soft control.  
On Thracia's hills the Lord of War  
Has curbed the fury of his car,  
And dropped his thirsty lance at thy command.  
Perching on the sceptred hand  
Of Jove, thy magic lulls the feathered king  
With ruffled plumes and flagging wing:  
Quenched in dark clouds of slumber lie  
The terror of his beak, and lightnings of his eye."

"Pallid death, having seized upon the luckless Princess in her castle of Ahlden, presently pounced upon H. M. King George I. in his travelling chariot on the Hanover road. What postilion can outride the pale horseman?"

Here the allusion is to Horace's "pallida mors," and to the "pale horse" of the Apocalypse.

#### § 121. QUOTATION.

Literary allusion and quotation must not be confounded.

A quotation is an extract from any author, and is formally stated as such. An allusion appropriates well-known words, and incorporates them as one's own without acknowledgment. A quotation may be made from any work; an allusion must refer to writings that are familiar to all.

"Over all the heaven above, over all the earth beneath, there was no visible power that could balk the fierce will of the sun; 'he rejoiced as a strong man to run a race, his going forth was from the end of the heaven, and his circuit unto the ends of it, and there was nothing hid from the heat thereof.'"—KINGLAKE.

The latter part of the above sentence consists of well-known words, and they are presented as a quotation.

"The scholar in Chaucer who would rather have

'at his beddes head  
A twenty bokes clothed in black and red  
Of Aristotle and his philosophy  
Than robes rich, or fiddle, or psaltrie,'

doubtless beat all our modern collectors in his passion for reading."—LEIGH HUNT.

In the above quotation, as also in that which follows, the words are unfamiliar, but they are presented in an informal way, with the ease and grace of an allusion.

"When any one thinks he has caught her (Nature), it is only a part of her drapery which she yields to his clutches, never herself. 'Science,' says the Persian mystic, 'puts her finger on her mouth and cries because the mystery of life will not reveal itself.'"—Dr. F. H. HEDGE.

#### § 122. PLAGIARISM.

Literary allusion must not be confounded with plagiarism.

Plagiarism is literary theft; where important ideas or expressions are appropriated from sources to which it is supposed that they cannot be readily traced, and presented as the actual work of the appropriator. In allusion the words are well known; they are presented as such; there is no possibility of mistake as to their origin; but in plagiarism the words are not well known, and the writer presents them as his own.

#### § 123. OTHER FIGURES.

There are several other figures which may be named here: Syllepsis, paronomasia, annominatio, and antanaclasis. These



are all of the nature of tropes, and by allowing some particular term to be taken in two senses—literal or metaphorical—they give rise to what is called a “play on words.” They all have the same general characteristics, and will be considered farther on.

§ 124. IRONY.

Irony is the use of words whose literal meaning is contrary to the real signification.

§ 125. SARCASM.

Sarcasm is irony with vituperation directed generally against personal opponents.

§ 126. INNUENDO.

Innuendo is the employment of insinuation instead of direct statement.

These three figures—irony, sarcasm, and innuendo—are sometimes classified under this head, and it seems proper to make some mention of them here. They will, however, receive a fuller consideration in connection with the subject of the ridiculous.

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CHAPTER IV.

FIGURES OF RELATIVITY ARISING FROM THE IDEA OF CONTIGUITY.

§ 127. FIGURES OF CONTIGUITY.

MANY things which are neither contrasted nor similar are often associated together in the mind from certain connections that may exist between them, as that of cause and effect, antecedent and consequent, and others. Washington may thus be associated with patriotism; a king with his crown; a cup with its contents. By this process of association one of two things may be taken for the other, and this gives rise to a new class of figures. The relation between such objects, upon which these figures are founded, may be designated contiguity.

## § 128. SYNECDOCHE.

Synecdoche is a figure which consists in the substitution for one another of words which indicate the relations of principal and subordinate; as, when a part is put for the whole, or the whole for a part; species for genus, or genus for species; the concrete for the abstract, or the abstract for the concrete.

In this figure we may observe two general divisions: first, where the definite is used for the indefinite; and, secondly, where the indefinite is used for the definite.

I. Where the definite is used for the indefinite.

1. A part is put for the whole. Thus we say "a fleet of fifty sail." "Sail" is a part of a ship, and is here used to signify that to which it belongs.

"Hands" is used to represent "men," as in Dibdin's words, "the call to pipe all hands." "Souls" is used in the same way, as, "five hundred souls," for five hundred men. "Wave" is used for sea; as—

"Though the night shades are gone, yet a vapor dull  
Bedims the wave so beautiful."—WILSON.

Further examples may be found in the following: "Sixteen summers" for "sixteen years," or "sixty winters" for "sixty years;" "day" for "life;" "horse" and "foot" for "cavalry" and "infantry;" "a force of ten thousand bayonets" for "men."

2. The species is put for the genus; as, "our daily bread," where "bread" represents all "food." The words "panem et circenses," "bread and the games," have come to signify employment and amusement for the proletariat. "Cut-throat" represents "murderer."

3. The concrete is put for the abstract; as, "They that take the sword shall perish by the sword." "Sword" is used here for "war." "All the father yearns within his heart;" "father" means paternal love. To "play the fool" means to simulate folly, and to "play the man" to be valiant. "The lion shall lie down with the lamb" means the fierce shall be at peace with the gentle.

4. Proper names are used to designate a class. This is called *antonomasia*.

Thus a rich man is called a "Cæsus" or a "Rothschild." The "new Cassandra" signifies a prophet of evil. This form of synecdoche is well illustrated in the following lines :

"Some village Hampden, that with dauntless breast  
The little tyrant of his fields withstood,  
Some mute inglorious Milton here may rest,  
Some Cromwell, guiltless of his country's blood."—GRAY.

5. An individual is designated by some circumstance connected with him instead of his own proper name ; as, the "Prince of Roman Eloquence," for Cicero ; the "Father of Epic Poetry," for Homer ; the "Morning Star of the Reformation," for Wycliffe ; the "Father of English Song," for Chaucer ; the "Swan of Avon," for Shakespeare. This is very similar to the kind just mentioned, and is also called *antonomasia*. Examples are found in the following passages :

"Last came, and last did go,  
The pilot of the Galilean lake."—MILTON.

"The light which the blind old man of Scio had kindled in Greece shed its radiance over Italy."—WAYLAND.

II. The second division of synecdoche is where the indefinite is put for the definite.

1. The whole is put for a part, as "America" for the United States. The "Old World" for Europe.

"Belinda smiled, and all the world was gay."

In this, all the world represents the smaller world of Belinda. Similar examples of this figure may be found in the expressions "everybody," "every one," "his whole time," "all the time."

2. The abstract is used for the concrete, as, "her beauty and her chivalry;" the concrete for which is beautiful women and brave men.

"There Honor comes, a pilgrim gray."

"The boast of heraldry, the pomp of power,  
And all that beauty, all that wealth e'er gave."

"Talking age."

In this form of synecdoche there is usually some degree of personification.



The use of the abstract for the concrete is by some set down as a distinct figure under the name of antimeria.

§ 129. ANTIMERIA—ENALLAGE.

Antimeria means the substitution of one part of speech for another. It is also called enallage.

1. The use of an adjective for an adverb:

“Loud roared the blast.”

“A braying ass  
Did sing most loud and clear.”—COWPER.

2. The use of a noun as a verb:

“To outheroed Herod.” “A hectoring fellow.”

“Whether the charmer sinner it, or saint it,  
If folly grow romantic, I must paint it.”—POPE.

§ 130. METONYMY.

Metonymy is the substitution for one another of words which indicate chiefly the relations of cause and sign. The following is a summary of the various applications of this figure.

1. Cause and effect.

The cause is put for the effect; as—

“With thunder from her native oak,  
She quells the floods below.”—CAMPBELL.

Here oak represents ships-of-war, the material standing for the things made from it.

The effect is put for the cause; as—

“Can gray hairs make folly venerable?”—JUNIUS.

“Gray hairs” is here used for old age.

“By the sweat of thy brow thou shalt eat bread.”

“Sweat” is used for “labor.”

2. The sign is used for the thing signified, as, “crown,” “sceptre,” “throne,” etc., for “king;” “red-coats,” for “soldiers;” “toga,” for “civilians.”

“Confusion on thy banners wait.”

Here “banners” represents “soldiers” or “army.”

3. The container is used for the thing contained; as, "cup," for "drink;" a "country," for its "people;" "heaven," for "God."

"Large was his bounty, and his soul sincere,  
Heaven did a recompense as largely send."—GRAY.

"He who steals my purse steals trash."—SHAKESPEARE.

4. The instrument is put for the agent; as, "the sword of the law," for the "magistrate;" "bayonets," for "soldiers."

5. The author is mentioned instead of his works; as—

"Plato says." "We find in Bacon."

6. A thing is represented by some quality appropriate to it:

"The pale realms of shade, where each shall take  
His chamber in the silent halls of death."—BRYANT.

#### § 131. METALEPSIS.

Metalepsis is founded on the relation between antecedent and consequent. The word which forms this trope has always a suggested meaning, which gives it its full force:

"Fuit Ilium"—"Troy has been."

This suggests the meaning that Troy is no more.

"Vixi"—"I have lived."

That is, the best part of the speaker's life is over.

The phrase "sharp-pointed islands" is noticed by Quintilian as suggesting "swift islands," and involving the idea of "ships."

The term "wooden walls" is of this nature, and implies the defensive character of a fleet.

Metalepsis is of no value whatever unless it is taken in this sense as suggesting a meaning, in which case it becomes almost identical with another form of expression, sometimes set down as a separate figure under the name *significatio*.

In this the meaning is implied rather than asserted, and may be illustrated by the following from Waller, in which we find a lover's extravagant estimation of his lady:

"Give me but what this ribbon bound,  
Take all the rest the sun goes round."

Byron in the following lines suggests the total destruction of the host of Xerxes :

“He counted them at break of day,  
But when the sun set where were they !”

In the same way Wordsworth describes the desolation of bereavement :

“But she is in her grave, and oh !  
The difference to me !”

An additional illustration may be given from the old ballad of Sir Patrick Spence :

“O our Scots nobles were right laith  
To wet their cork-heeled shoon,  
But lang ere a' the play were played  
Their hats they swam aboon.”

§ 132. PERIPHRAISIS.

Periphrasis is also known as circumlocution ; but the term periphrasis generally refers to those cases where the figure is used with effect, while “circumlocution” refers to its faulty use.

Periphrasis may be defined as naming a thing indirectly by means of some well-known attribute, or characteristic, or attendant circumstance.

“It is the hour when\* from the boughs  
The nightingale's high note is heard.”—BYRON.

Here evening is mentioned by means of its attendant circumstance, the song of the nightingale.

“But a Disposer whose power we are little able to resist, and whose wisdom it behooves us not at all to dispute, has ordained it in another manner.”—BURKE.

Here the Deity is mentioned in an indirect way by means of his attributes.

“The man who has once murdered another in a fit of insanity indicates himself as a proper person to be held in restraint, until there is a moral certainty that he will not repeat the offence ; and this moral certainty can only be reached when the lid of his coffin is screwed down.”

These last words are used periphrastically for “when he is dead.”



Periphrasis is used :

1. For embellishment. Poetry abounds in this. It is found in common with such subjects as "dawn of day," "evening," "night," "storms," and other things of common occurrence, which receive new beauty by being described at greater length.

2. For emphasis. Writers sometimes employ the periphrasis for the sake of presenting a thing in a new light, so as to make it more impressive.

§ 133. EUPHEMISM.

Euphemism is a form of periphrasis. It is the mention of disagreeable things by agreeable names. Examples may be found in such words and phrases as, "If anything should happen," to indicate "death;" "he was unable to meet his engagements," for "he failed;" "untidy," for "dirty;" "unfortunate," for "dishonest."

The ancients called the left hand the "better," the "well-named" hand. "Taxes" have sometimes been called "subscriptions;" "executioners," "public servants;" and in the American war fugitive slaves were well known as "contrabands."

Certain practices of dishonest tradesmen are indicated in the following passage :

"The glamour of the salesroom, the too rosy light which is the natural tendency of the seller to throw on what he offers for sale."

"Convey him to the Tower.

Convey! Oh good! Conveyers are you all."

—SHAKESPEARE.

§ 134. HYPOCORISMA.

A certain kind of euphemism is sometimes called "hypocorisma." This is the application of decorous names to actions or things which are base or bad. An immense number of colloquialisms and slang expressions consist of this softening down of evil and villainy.

§ 135. LITOTES.

In litotes a statement is made by means of the negation of its opposite ; as—

"The man is no fool," for "the man is wise."

"To thee I call, but with no friendly voice"—*i. e.*, unfriendly.

"Immortal names,

That were not born to die"—*i. e.*, that will live.

"It created no little excitement"—*i. e.*, much excitement.

"There was no small stir"—*i. e.*, much stir.

"I will not say that the authorities of the world, charged with the care of their country and people, had not a right to confine him [Napoleon] for life, as a lion or a tiger, on the principle of self-preservation."—JEFFERSON.

"I will not say that they had not a right," is about equal to saying that "they had a right."

"I speak within bounds when I say that the British traveller is not exceptionally noted, in any part of the world, for the gentle humility with which he submits to the extortions and other disagreeable things incident to a tourist's life."—*Pall Mall Gazette*.

This means that he is noted for his impatience.

Innuendo is very often produced by this figure :

"Mr. — is allowed to hold this large sum without paying one dollar of interest. I do not think he is likely to go into bankruptcy, whoever else is."

It is here insinuated that the person referred to has made money by this particular transaction.

§ 136. EXEMPLUM.

There is no way in which a thing can be stated more clearly and explicitly than where general truths are illustrated by particular examples. The definite is always more forcible than the indefinite; but when both are united, the effect is still stronger. This union is effected when the indefinite appears first in the enunciation of a general statement, which is followed immediately by particular statements in the shape of examples. To this is given the name of "exemplum."

"A great writer is a great benefactor. Thackeray has caused many happy hours, and the man who has read *Pickwick* has received real joy and instruction."

Here the first sentence contains the general statement; the second contains the examples, *i. e.*, Thackeray and *Pickwick*.

"A man always acts from self-interest. But it is impossible to reason with certainty from what we take to be his interest to his actions. One man goes without his dinner, that he may add a shilling to a hundred thousand

pounds; another runs in debt to give balls and masquerades. One man cuts his father's throat to get possession of his old clothes; another hazards his own life to save that of an enemy. One man volunteers on a forlorn hope; another is drummed out of a regiment for cowardice. Each of these men has no doubt acted from self-interest."—MACAULAY.

Here the general statement is enunciated in the opening sentence. The others contain particular examples.

"Why should all virtue work in one and the same way? Why should all give dollars? It is very inconvenient to us country-folk, and we do not think that any good will come of it. We have not dollars. Merchants have. Let them give them. Farmers will give corn. Poets will sing. Women will sew. Laborers will lend a hand. The children will bring flowers."—EMERSON.

Here the general proposition is that pecuniary contributions should not be expected from all classes; after which follow certain special statements as to the modes by which different classes may render assistance.

This figure is often very effective in descriptive writing:

"My beloved spake, and said unto me,  
 Arise, my love, my fair one, and come away:  
 For lo! the winter is past,  
 The rain is over and gone;  
 The flowers appear on the earth;  
 The time of the singing of birds has come,  
 And the voice of the turtle is heard in the land;  
 The fig-tree putteth forth her green leaves,  
 And the vines with the tender grape perfume the air.  
 Arise, my love, my fair one, and come away."

Here the general statement, "the winter is past," is followed by a series of particulars which give a most vivid impression of the advent of spring.

"Now came still evening on, and twilight gray  
 Had in her sober livery all things clad;  
 Silence accompanied; for beast and bird,  
 They to their grassy couch, these to their nests,  
 Were slunk, all but the wakeful nightingale;  
 She all night long her amorous descant sung."—MILTON.

Here there is first the general announcement of evening, after which follows an enumeration of particulars, descriptive of the subject.



§ 137. EPITHETS.

Epithets may be considered as figures of contiguity, since they depend upon the association of things with their appropriate qualities.

An epithet is a word joined to another in order to explain its character; as, "the azure sky;" "the briny deep;" "William the Conqueror;" "Stonewall Jackson."

Epithets are of two kinds, according as they refer to what has been called the *quid* or the *quale*; or, in other words, the nature of a thing or the character of a thing. These are named respectively substantive and attributive epithets.

1. Substantive epithets indicate what the thing is, and include all titles, surnames, nicknames, and other special designations by which the nature of a thing may be stated.

"O Rome, my country, city of the soul!"—BYRON.

"The Niobe of nations!"—BYRON.

"Sweetest Shakespeare, Fancy's child."—MILTON.

In these examples the epithets "City of the Soul," "Niobe," "Fancy's Child," are special designations, pointing out something in the nature of the subjects to which they are applied. They are all of the nature of names.

In such expressions as "Charles Martel"—"the Hammer," "Ethelred the Unready," "Richard Cœur de Lion," the epithets are like surnames.

In the following passage there is a series of epithets of the same kind:

"O Caledonia! stern and wild,  
Meet nurse for a poetic child!  
Land of brown heath and shaggy wood;  
Land of the mountain and the flood;  
Land of my sires!"

2. Attributive epithets indicate what the thing is like. Substantive epithets have the force of substantives, and may be resolved into names or titles; attributive epithets have an adjective force, and indicate qualities. The following are examples:

"The young-eyed cherubim."—MILTON.

"The torrent's sounding shore."—SCOTT.

"Care-encumbered men."—LONGFELLOW.

They are very numerous in the following passage :

"For who, to dumb forgetfulness a prey,  
This pleasing, anxious being e'er resigned,  
Left the warm precincts of the cheerful day,  
Nor cast one longing, lingering look behind."—GRAY.

#### § 138. IMPORTANCE OF EPITHETS.

Epithets are of great importance in literature, and are often capable of conveying an impression with a beauty, a directness, and a force that can be attained in no other way. Their chief purposes may be summed up as follows :

1. To describe a character :

"Wordsworth, the high-priest of Nature."

"Washington, the Father of his country."

2. To paint a scene :

"Wind-swept citadel."

"Sea-girt Salamis."

3. To suggest ideas :

"Winged words."

"Myriad summits, old in story."

#### § 139. POPULARITY OF EPITHETS.

The love of epithets is universal, and the use of this figure is in the highest degree popular. Its extended application may be seen in the following summary :

1. Most countries have some epithet, commonly applied, by which their nature is described—"La belle France;" "Merrie England;" "Old England;" "Scotland, the land o' cakes;" "The Emerald Isle;" "Germany, the Vaterland;" "Classic Italy;" "Palestine, the Holy Land;" "Holy Russia;" "The Sunny South;" "The Frozen North."

2. The same is true with regard to cities. All those of Italy have well-known epithets; as, "Genoa the Superb;" "Florence the Fair;" "Naples the Captivating;" "Rome the Magnificent." This fashion is common in the United States; as, "The Em-

pire City ;" "City of Notions ;" "City of Brotherly Love ;" "The Monumental City ;" "The Crescent City ;" "Mound City ;" "Lake City ;" "Porkopolis," etc.

3. Rivers have their peculiar epithets ; as, "The Yellow Tiber ;" "Father Thames ;" "The Father of Waters" (Mississippi) ; "La belle Rivière" (Ohio), etc.

4. In many systems of religion epithets hold a prominent place as applied to the objects of worship. Thus, in classical mythology, Jupiter had many names, such as "Tonans," "Pluvius," "Olympian," "Greatest and Best ;" while all the principal deities had similar titles. Among Christians of the Greek and Roman communion, the Virgin Mary and the patron saints are known by many terms of endearment.

5. The application of epithets to men has always been common. In the names applied to the Carlovingian kings the history of the Franks is summed up ; as, "Karl the Hammer ;" "Pepin the Short ;" "Karl the Great ;" "Karl the Bald ;" "Karl the Fat ;" "Karl the Simple." A summary of part of English history may also be found in the surnames of the early English and Norman kings. The influence of epithets applied to great men is as strong in modern times. Louis XIV. was "Le Grand Monarque ;" Frederick the Great, "Father Fritz ;" Napoleon, "Le Petit Corporal ;" Wellington, "the Iron Duke."

6. Many famous sayings owe all their force to this figure. Nicholas of Russia applied to Turkey the epithet which that country has retained ever since, "the Sick Man of Europe ;" Bismarck announced his intention to adopt "a blood and iron" policy ; Seward hoped that the Southern War would be "short, sharp, and decisive."

This subject may be considered with reference to poetry and prose, of which the former will be noticed first.

#### § 140. EPITHETS IN POETRY.

Epithets are prominent in the poetry of all nations, but in some they have far more importance than in others. Thus in the modern Persian, Sir William Jones says that poets not unfrequently fill whole verses with them ; as—

"A damsel with a face like the moon, scented like musk, a ravisher of hearts, delighting the soul, beguiling the senses, beautiful as the full moon."



Anglo-Saxon poetry is characterized by the liberal use of epithets. Indeed, they are multiplied to such an extent that they often obscure the meaning. The following passage will illustrate this :

“Then was the glorious spirit of the warder of heaven  
 Borne over the deep with great speed ;  
 The creator of angels, the distributor of light, bade  
 Light come forth over the wide abyss.  
 Quickly was fulfilled the high king’s behest.  
 For him was holy light produced over the waste,  
 As the creator commanded.  
 Then the triumphant ruler sundered  
 Over the water-flood light from darkness,  
 Shade from brightness.  
 The distributor of life created names for both ;  
 Through the Lord’s word light was first named day.  
 The teeming time well pleased the Master at the beginning.”

In the space of a few lines the poet speaks of God by no less than nine different epithets ; as, “the glorious spirit of the warder of heaven ;” “the creator of angels ;” “the distributor of light ;” “the high king ;” “the creator ;” “the triumphant ruler ;” “the distributor of life ;” “the Lord ;” “the Master.”

In Greek poetry Æschylus is distinguished for the lavish use of epithets. One of these has come into world-wide use—*ἀνήριθμον γέλασμα*—the innumerable, or infinite laughter of the ocean waves. In another well-known passage he characterizes Helen as the bride of the spear, and the object of strife, a hell to men, a hell to ships, a hell to cities ; and again, speaking of the same Helen, he says :

“There arrived at Ilium the spirit of a breathless calm, a gentle idol of wealth, darting the tender shaft from her eyes, the soul-piercing flower of love—”

Homer, the father of epic poetry, may also be called the father of epithets ; for nowhere does this figure appear with such a blending of beauty and energy as in the Homeric poems. Every god, every hero, every scene has its own distinguishing epithet, so well applied that it is always afterwards associated with the subject. They all show such picturesque force that his scenes live, his battles are fought out before the mind, the ocean roars, the arrows of Apollo twang ; we behold the city, the sea, the plain, the fleet, the counsels of heroes.

Zeus is "cloud-compelling," "wide-seeing," "ægis-bearing," Hera is "ox-eyed" (large-eyed, or soft-eyed), and "venerable;" Athena is "blue-eyed;" Apollo is "far-darting," and also "bearer of the silver bow;" Poseidon is "earth-shaking;" Hephæstion is "skilled in art;" Thetis is "silver-footed;" Aphrodite is "smiling;" Agamemnon is "the king of men," and "wide-ruling;" Achilles, "swift-footed."

Hector has perhaps the finest, the most magnificent of all the epithets—*κορυθαίολος*—"helm-nodding," or "Hector of the glancing helm."

Words with Homer are "winged;" men are "articulate-speaking;" and never has any epithet been given to the sea which can equal the sonorous pomp and power of sound and meaning which are in his famous *πολυφλοίσβοιο θαλάσσης*.

In English literature we may find in Shakespeare the same pre-eminence in the use of epithets which he possesses in other things, the same versatility, and, what is more to the point, the same precision. The "multitudinous" sea is, perhaps, as good a rival to Homer's polyphloisboian epithet as the English language can furnish. His works are full of such expressions as "contentious waves;" "black-browed night;" "cloud-capp'd towers;" "unsubstantial pageant;" "airy nothings;" "murmuring surge;" "unnumbered idle pebbles."

Milton's epithets are like himself, Miltonic; that is to say, they are less versatile than Shakespeare's, but pre-eminent for perfect music, beauty, and grandeur. *E. g.*, "Gay-enamelled colors;" "wasteful deep;" "gentle gales, fanning their odoriferous wings;" "ponderous shield, ethereal temper, massy, large, and round." In these we see Milton's chief characteristics; but if any one passage may be taken to indicate Miltonic epithets, no better one could be found than the following:

"Where the bright seraphim, in burning row,  
Their loud, uplifted, angel trumpets blow."

Dryden's epithets exhibit a strong grasp of the subject in a general way. In painting a scene he uses descriptive terms that are vigorous and sonorous; but he does not often make use of any that are remarkably characteristic. In the following passage Dryden is seen at his best in this respect:

"The waves behind impel the waves before,  
Wide-rolling, foaming high, and tumbling on the shore."

The native acuteness and precision of Pope caused him to employ epithets with fine discrimination, and his love for antithesis led him to bring out their force by balancing one against another :

"He can't be wrong, whose life is in the right."  
"The wisest, brightest, meanest of mankind."

In the case of Pope it is generally the antithesis that is impressive, and not any particular epithet.

Gray indulges in this figure to a great extent. He is accused by some critics of having used it to excess in his *Elegy* ; but this poem is so universally beloved that the critics are listened to with impatience. One critic went so far as to propose leaving out the epithets altogether. For example :

"The curfew tolls the knell of parting day,  
The lowing herd winds slowly o'er the lea,  
The ploughman homeward plods his weary way,  
And leaves the world to darkness and to me.  
Now fades the glimmering landscape on the sight,  
And all the air a solemn stillness holds,  
Save where the beetle wheels his droning flight,  
And drowsy tinklings lull the distant folds."

By omitting the epithets, Gray's *Elegy* was made by his critic to assume the following form :

"The curfew tolls the knell of day,  
The herd winds slowly o'er the lea,  
The ploughman homeward plods his way,  
And leaves the world to me.  
Now fades the landscape on the sight,  
And all the air a stillness holds,  
Save where the beetle wheels his flight,  
And tinklings lull the folds."

This critic has furnished the best answer possible to his own charge of an excess of epithets in this poem. Gray's epithets are always chosen with care, and a large majority exhibit the character of onomatopœia ; that is, a resemblance between the sound of the word and the thing signified.

The epithets of Collins have the same characteristics as those of Gray, namely, care, precision, and onomatopœia :



“With woful measure wan despair,  
Low sullen sounds his grief beguiled.”

“The weak-eyed bat,  
With short, shrill shriek, flits by on leathern wing;  
Or where the beetle winds  
His small, but sullen horn.”

The epithets of Byron exhibit vigor, but never strike the mind by their superior applicability. Shelley, on the contrary, surpasses all poets since Shakespeare and Milton in this respect. Like those of his great predecessors, his epithets are so precise and so felicitous that they seem the best possible under the circumstances :

“The point of one white star is quivering still  
Deep in the orange light of widening morn  
Beyond the purple mountains : through a chasm  
Of wind-divided mist the darker lake  
Reflects it ; now it wanes ; it gleams again.

Beneath is a wide plain of billowy mist,  
Encinctured by the dark and blooming forests,  
Dim twilight lawns and stream-illumined caves,  
And wind-enchanted shapes of wandering mist ;  
And far on high the keen sky-cleaving mountains  
From icy spires of sunlike radiance fling  
The dawn.”

A poet of lesser intensity of passion and delicacy of imagination will rest content with epithets that may express qualities in general ; but it is a sign and proof of the highest order of poetic genius to be able to see into the very heart of a thing, and by one felicitous word to set it forth to the world.

Tennyson resembles Shelley in this, although he never perhaps attains to that high rapture and inspiration by which the latter could descry and portray the innermost nature of things. The following may be taken as among the best of Tennyson :

“The ever-silent spaces of the East,  
Far-folded mists, and gleaming halls of morn.”

“The wrinkled sea beneath him crawls.”

§ 141. EPITHETS IN PROSE.

Epithets are of importance in prose as well as in poetry ; and they are liberally used by the most vigorous writers. In

the following passage from Milton, this figure is used to give great exactness in the description of character :

"Lords and Commons of England, consider what nation it is whereof ye are, and whereof ye are the guardians ; a nation not slow and dull, but of a quick, ingenious, and piercing spirit ; acute to invent ; subtle and sinewy to discourse ; not beneath the reach of any point that human capacity can soar to."

Milton exhibits in his prose works not only strictness and vigor in his epithets, but also much of that splendor and resonant harmony which marks his poetry.

In the following passage from Carlyle, the epithets are used for the portrayal of the personal features of Oliver Cromwell :

"Massive stature ; big, massive head, of somewhat leonine aspect ; wart above the right eyebrow ; nose of considerable, blunt, aquiline proportions ; strict, yet copious lips ; full of all tremulous sensibilities ; and also, if need be, of all fiercenesses and vigors ; deep, loving eyes—call them grave, call them stern—looking from under those craggy brows as if in lifelong sorrow, and yet not thinking it sorrow, thinking it only labor and endeavor."

Carlyle, like Milton, can make use of epithets which are full of sounding harmony ; for example :

"Far as the eye reaches, a multitudinous sea of upturned faces, the air deaf with their triumph yell."

Burke's style is characterized by abundant epithets. This is due to his affluence of language, copious expression, and rich and fertile imagination. These are often accumulated in rich, but never useless profusion :

"Whatever his Grace may think of himself, they look upon him, and everything that belongs to him, with no more regard than they do upon the whiskers of that little, long-tailed animal, that has been long the game of the grave, demure, insidious, spring-nailed, velvet-pawed, green-eyed philosophers, whether going upon two legs or upon four."

#### § 142. FAULTS IN THE USE OF EPITHETS.

The chief faults in the use of epithets may be briefly summed up as follows :

##### 1. The commonplace.

A large number of terms have been worn out by frequent use, and produce no effect, except to render style tedious. Such are, "briny deep," "azure sky," "silver moon," "golden sun," "gallant warrior," "rolling sea," "winding river," "vault-

ed sky," "shadowy tree," "towering cliff," "lofty summit," and the like. Sometimes a thoroughly commonplace epithet will be used in a vague and indiscriminate way, exhibiting the last degree of imbecility. For example, the word "noble" is sometimes applied by the same writer to a great variety of totally different things; as, "noble character," "noble ship," "noble scene," "noble sentiment," "noble book," "noble cause," "noble style."

2. The use of too many epithets.

Except in rare cases, such as the passage above quoted from Burke, the accumulation of epithets gives weakness to style. It is usually accompanied by a total want of precision and applicability. It is one of the chief characteristics of a loose, weak, and verbose writer.

3. Where the epithets are too strong.

Extravagance of expression is the result, and this repels the reader. This is visible in much of the political writing of the present day, where personalities are indulged in. It is also often a characteristic of so-called "temperance" literature. Thus an ordinary opponent is called "infamous" or "detestable" or "corrupt" or "traitorous;" and the writer who thus reviles his enemies overpraises his friends equally. This is the abuse of words which destroys their power; for when such strong expressions are lavished where they are not applicable, nothing remains to apply when strong words are actually needed.

4. Where the epithets are too weak. This fault arises when the descriptive terms are quite inadequate to express the character of the subject: as—

"Waterloo resulted in considerable carnage."

"Napoleon attained high excellence as a commander."

"The great waves rolled up, and thundered on the beach with much noise."

5. Words that are vague or general; as, "considerable," "several," "numerous," "nice."

To this class may be applied many words that have no particular meaning, but are used only in a conventional way; as, "able editor," "gallant captain," "enterprising merchant," "good bishop," "learned counsel."

Precision is of the utmost importance in the choice and application of epithets.



## CHAPTER V.

## FIGURES OF GRADATION.—AUGMENTATIVE.

## § 143. FIGURES OF GRADATION.

THESE include certain forms of expression by which a subject is elevated to a higher degree of importance than usual, or depressed below its ordinary level. Statements when thus put forth naturally attract more notice; and it is a frequent aim of writers to call attention in this way to propositions of special interest. While one topic may be presented with enlarged dimensions, another, which is opposed to it, may be depreciated; but the augmentation of the one or the diminution of the other tends to the same result. These are called figures of gradation, because they indicate degrees of value, either increasing or diminishing.

Figures of gradation are divided into two general classes: first, augmentative; and, secondly, decrementive.

## § 144. AUGMENTATIVE FIGURES.

Of these we have to consider in the first place augmentative figures.

In this class are included all those figures by which any given subject is expanded before the mind, and invested with more than ordinary importance. They are especially applicable to the leading propositions of arguments, to deductions, and to conclusions. It is evident that these should always be presented in the most striking manner, so that they shall arrest the attention and be retained by the memory. It is necessary to enlarge upon them, so that they may be appreciated at their highest value, and that the reader may feel the full weight that is attached to them by the writer. They are often associated with strong emotion; they are found in all departments of literature; but the best examples exist in oratory. This arises from the fact that the orator is more directly under the influence

of feeling than any others who deal in prose composition. The augmentative figures therefore, being thus associated with emotion, may be found exhibiting every gradation of feeling, from the slightest expression of thought up to the most exaggerated display of passion.

The augmentative figures comprise :

I. Amplification. II. Climax. III. Hyperbole.

§ 145. AMPLIFICATION DEFINED.

Amplification is the expansion of any topic by the assemblage of particulars appertaining to it, so that it shall be conveyed to the mind with enlarged force and dignity. Longinus defines amplification as "a full and complete assemblage of the particulars and arguments appertaining to subjects, giving additional strength to, and heightening a point that has been already made out."

This amplifying process may consist of many gradations, from the slightest possible enlargement of any given point to the boldest and most extravagant description. It may also be done in different ways, all of which have been set down by the ancient rhetoricians as so many separate figures. The names and definitions of these figures will be given for the sake of fulness of treatment, but at the same time it will be proper to regard them merely as so many forms of amplification.

§ 146. AMPLIFICATION BY DWELLING UPON DETAILS.

The topic is expanded and brought into connection with new and striking trains of thought, either by exposition or description.

The following example is taken from Burke's speech on conciliation with America. In considering the state and circumstances of the colonies, the orator comes to the subject of the fisheries, which he amplifies in this way :

"Pass by the other parts, and look at the way in which the people of New England have of late carried on the whale-fishery. While we follow them among the tumbling mountains of ice, and behold them penetrating into the deepest frozen recesses of Hudson Bay and Davis Straits—while we are looking for them beneath the Arctic Circle, we hear that they have pierced into the opposite region of polar cold—that they are at the antipodes, and engaged under the frozen Serpent of the South. Falkland Island, which seemed too remote and romantic an object for the grasp of national ambition,

is but a stage and resting-place in the progress of their victorious industry. Nor is the equinoctial heat more discouraging to them than the accumulated winter of both the poles. We know that while some of them draw the line and strike the harpoon on the coast of Africa, others run the longitude and pursue their gigantic game along the coast of Brazil. No sea but what is vexed by their fisheries. No climate that is not witness to their toils."

Starting from the idea of the whale-fishery, the speaker expands into a train of thought full of rich suggestiveness. To any other man nothing might seem more unpromising than such a topic as the fisheries; but by this amplification it receives a new and unexpected turn full of interest, and from prose it is transformed into poetry.

§ 147. BY DIRECT STATEMENT.

2. The topic is magnified in importance by a direct statement of its character or effects :

"At his touch crowns crumbled; beggars reigned; systems vanished; the wildest theories took the color of his whims; and all that was venerable and all that was novel changed places with the rapidity of a dream."  
—CHARLES PHILLIPS.

Here, by a few startling statements of sharply contrasted acts, the genius of Napoleon is greatly magnified.

"The dawn is overcast, the morning lowers,  
And heavily in clouds brings on the day—  
The great, the important day, big with the fate  
Of Cato and of Rome."—ADDISON.

In this passage, "the day," announced as "great" and "important," is made still more so by the previous mention of attendant circumstances, and significant hints at the events which are destined to follow.

§ 148. BY COMPARISON.

3. The importance of the subject is heightened by bringing it into comparison with something else. To display the true character of any one thing, nothing is more effective than to present it in contrast with some other thing. In this lies the force of the figure comparison, which is here made use of for purposes of amplification :

"It was the boast of Augustus that he found Rome of brick, and left it marble; a praise not unworthy of a great prince, and to which the present



reign has its claim also. But how much nobler will be our sovereign's boast when he shall have it to say that he found Law dear, and left it cheap; found it a sealed book, left it an open letter; found it the patrimony of the rich, left it the inheritance of the poor; found it the two-edged sword of craft and oppression, left it the staff of honesty and the shield of innocence."—LORD BROUGHAM.

In this passage the comparison by analogy is presented in order to give enhanced importance to the subject. By this means it is introduced with luminous and effective illustration, and enlarged to the utmost dignity with which the speaker can endow it. The same may be seen in the following examples:

"If the task of a king be considered as difficult who has the care of only a few millions, to whom he cannot do much good or harm, what must be the anxiety of him on whom depend the action of the elements, and the great gifts of light and heat."—JOHNSON.

"His spear, to equal which the tallest pine,  
Hewn on Norwegian hills, to be the mast  
Of some great ammiral, were but a wand."—MILTON.

§ 149. ACCUMULATION.

4. There is an aggregation of particulars relating to the subject. This is sometimes considered a separate figure under the name of "accumulation." The following is an example:

"This arbitrary and tyrannical power which the Earl of Strafford did exercise with his own person, and to which he did advise his majesty, is inconsistent with the peace, the wealth, and the prosperity of the nation; it is destructive to justice, the mother of peace; to industry, the spring of wealth; to valor, which is the active virtue whereby only the prosperity of a nation can be produced, confirmed, enlarged."—JOHN PYM.

Here the subject is amplified by the mention of a number of cases in which the policy of Strafford wrought evil; as in the case of peace, wealth, prosperity, justice, industry, and valor.

The same may be seen in the following:

"Do not entertain so weak an imagination as that your registers, and your bonds; your affidavits, and your sufferances; your cockets, and your clearances, form the great securities of your commerce."—BURKE.

"Observing the wide and general devastation, and all the horrors of the scene—of plains unclothed and brown; of vegetables burned up and extinguished; of villages depopulated and in ruins; of temples unroofed and perishing; of reservoirs broken down and dry—he would naturally inquire, what war has thus laid waste the fertile fields of this once beautiful and opulent country?"—SHERIDAN.

Amplification is here applied to description, and the subject, which is the devastation of Oude, is enlarged by the accumulation of particulars, such as the plains, the vegetation, the villages, the temples, and the reservoirs.

"I stigmatize it as a revolutionary tribunal. What in the name of Heaven is it, if it is not a revolutionary tribunal? It annihilates the trial by jury; it drives the judge from his bench—the man who from experience could weigh the nice and delicate points of a case, who could discriminate between the straightforward testimony and the suborned evidence; who could see plainly and readily the justice or the injustice of the accusation. It turns out this man, who is free, instructed, unprejudiced, who has no previous opinions to control the free exercise of duty."—O'CONNELL.

This accumulation of particulars, relative to the ordinary characteristics of the regular judge, tends to enhance the idea of his impartiality and his value, as opposed to the character of those who would preside over military tribunals.

§ 150. COLLECTIO, AGGREGATIO.

5. Sometimes the particulars introduced are not actually a part of the subject, but are suggested by it, and are set forth in order. This is called "collectio," and also "aggregatio," and may be defined as an orderly array of particulars, which, though disconnected among themselves, are yet suggested by the subject:

"Straight mine eye hath caught new pleasures,  
While the landscape round it measures—  
Russet lawns, and fallows gray,  
Where the nibbling flocks do stray;  
Mountains, on whose barren breast  
The laboring clouds do often rest;  
Meadows trim with daisies pied,  
Shallow brooks, and rivers wide;  
Towers and battlements it sees  
Bosom'd high in tufted trees,  
Where perhaps some beauty lies,  
The cynosure of neighboring eyes."

In this accumulation of particulars, the details, though disconnected, are set forth in an orderly manner.

"A royalist, a republican, and an emperor; a Mohammedan, a Catholic, and a patron of the synagogue; a traitor and a tyrant; a Christian and an infidel, he was through all his vicissitudes the same stern, impatient, inflexible original."—CHARLES PHILLIPS.

The particulars here accumulated are of widely diverse character, and naturally disconnected among themselves; but they are set forth with remarkable attention to order in their presentation, and the strongly marked antitheses heighten the effect of the treatment. The same may be seen in the following passage:

"It is not enough to say that he must be an engineer, a geographer, learned in human nature, adroit in managing mankind; that he must be able to perform the highest duties of a minister of state, and sink to the humblest offices of a commissary or clerk; but he has also to display all this knowledge, and he must do all these things at the same time, and under extraordinary circumstances."—DISRAELI.

§ 151. SYNATHROISMUS.

6. A further change in accumulation may be seen when particulars disconnected in themselves are set forth, not in order (as in *collectio*), but in a confused and disorderly manner. The statement is thus enlarged in importance, and heightened in effect, both by the force of the accumulated particulars, and also by the suggestion of mental emotion which their confused order conveys. This has been called "*synathroismus*."

"Methought I saw a thousand fearful wrecks;  
A thousand men that fishes gnaw'd upon;  
Wedges of gold, great anchors, heaps of pearl,  
Inestimable stones, unvalued jewels—  
All scattered in the bottom of the sea."—SHAKESPEARE.

"So eagerly the fiend,  
O'er bog or steep, through strait, rough, dense, or rare,  
With head, hands, wings, or feet, pursues his way,  
And swims, or sinks, or wades, or creeps, or flies."—MILTON.

"He disposed of courts and crowns and camps and churches and cabinets as if they were the titular dignitaries of the chess-board."—CHARLES PHILLIPS.

§ 152. DIASCEUE.

7. The impressiveness of a subject is enhanced by an accumulation of minute details, in which everything is laid down with the most prosaic and painstaking circumstantiality. This is called "*diasceue*."

In the following passage, the ruinous effects of war are amplified in a novel and unexpected way, by showing the financial losses that may arise from even a mere rumor, and this is done by minute detail:



"A fall of ten per cent. in the funds is nearly eighty million sterling of value; and railway stock having gone down twenty per cent., makes a difference of sixty millions in the value of the railway property of this country. Add the two—one hundred and forty millions—and take the diminished prosperity and value of manufactures of all kinds during the last few months, and you will understate the actual loss to the country now if you put it down at two hundred million sterling."—JOHN BRIGHT.

"He is a king every inch of him, though without the trappings of a king. Presents himself in Spartan simplicity of vesture; no crown but an old military cocked hat—generally old, or kneaded into absolute softness if new; no sceptre, but one like Agamemnon's, a walking-stick cut from the woods, which serves also as a riding-stick (with which he hits the horse 'between the ears,' say authors), and for royal robes a mere soldier's blue coat with red facings—coat likely to be old, and sure to have a good deal of Spanish snuff on the breast of it; rest of the apparel dim, unobtrusive in color or cut, ending in high overknee military boots, which may be brushed (and I hope kept soft with an underhand suspicion of oil), but are not permitted to be blackened or varnished: Day and Martin with their soot-pots forbidden to approach."—THOMAS CARLYLE.

In this series of minute details the subject is brought before the mind with wonderful vividness. Carlyle indulges freely and frequently in this elaborate mention of particulars; and this is one of the great characteristics of his descriptions. It is a leading quality in the works of Bunyan and Defoe, through which they were able to throw around their writings that unparalleled verisimilitude by which they are distinguished.

#### § 153. SYNEZEUGMENON.

8. A peculiar kind of accumulation is found where several phrases or thoughts are grouped together and referred by combination to the same word, each of which when used alone would require that word for itself. This is called "synezeugmenon."

"The breezy call of incense-breathing morn,  
The swallow twittering from the straw-built shed,  
The cock's shrill clarion, or the echoing horn,  
No more shall rouse them from their lowly bed."—GRAY.

"Justice I have now before me, august and pure; where her favorite attitude is to stoop to the unfortunate, to hear their cry and to help them, to rescue and relieve, to succor and to save."—SHERIDAN.

#### § 154. EPEXERGASIA.

9. Sometimes a proposition is amplified by the superabun-

dant accumulation of examples, illustrations, or proofs. This is called "epexergasia."

"All men desire to be immortal. The desire is instinctive, natural, universal. In God's world such a desire implies the satisfaction thereof equally natural and universal. It cannot be that God has given man the universal belief in immortality, and yet made it a mockery. Man loves truth, tells it, rests only on it, yet how much more God, who is the trueness of truth. Bodily senses imply their objects—the eye light; the ear sound; the touch, the taste, the smell, things relative thereto. Spiritual senses likewise foretell their object—are silent prophecies of endless life. The love of justice, beauty, truth, of man and God, points to realities unseen as yet. We are ever hungering after noblest things, and what we feed on makes us hunger more."  
—THEODORE PARKER.

Here the proposition is that desire implies satisfaction. This is illustrated and set forth by numerous familiar cases, both concrete and abstract.

"There is scarcely any profession in the commonwealth more necessary, which is so slightly performed. First, young scholars make this calling their refuge, yea, perchance before they have taken their degree in the university, commence schoolmasters in the country, as if nothing else were requisite to set up this profession but only a rod and a ferule. Secondly, others who are able use it only as a passage to better preferment, to patch the rents in their present fortune till they can find a new one, and betake themselves to some more gainful calling. Thirdly, they are disheartened from doing their best with the miserable reward which, in some places, they receive, being masters to the children and slaves to the parents."  
—THOMAS FULLER.

§ 155. DINUMERATIO.

10. Amplification sometimes is produced by the enumeration of well-known names, which, by force of the associations connected with them, and by expressed or suggested meaning, increase the importance of the subject. This is called "dinumeratio."

"It did not because they were Irishmen pay a less sincere, a less willing homage to the glorious memory of a Ponsonby and a Pakenham. Castle-reagh and Canning fought in the same ranks with Pitt; and Grattan took his place in the great contests of party by the side of Fox."  
—SIR ROBERT PEEL.

The mention of proper names is always effective on account of their definiteness, a quality the importance of which has already been considered. In this passage, the names thus intro-



duced call up a world of associations, and contribute greatly to the enlargement of the topic. The same thing may be seen even more impressively displayed in the following passages :

"All his victories should have rushed and crowded back upon his memory—Vimiera, Badajos, Salamanca, Albuera, Toulouse, and last of all the greatest."—SHEIL.

"The blood of England, Ireland, and Scotland flowed in the same stream, and drenched the same field."—SHEIL.

"Or call up him who left half told  
The story of Cambuscan bold,  
Of Camball and of Algarsife,  
And who had Canace to wife."—MILTON.

Chaucer is thus introduced by the enumeration of the names of the actors in what the poet selects as his most characteristic poem, "The Squieres Tale."

#### § 156. DESCRIPTION.

II. Sometimes in the midst of narrative or expository writing the attention is diverted for a time to a piece of description, in which some prominent subject is presented in a most impressive aspect. When well carried out it is highly effective. It is a well-known and very common device of novelists and historians ; it is also one of the recognized tactics of oratory. Its nature and effects are such that it may be closely associated with amplification, with which it is often identified, for this is one of the most frequent modes in which that figure is presented. It may, however, be considered as a separate figure, and as such it has been called "descriptio."

As representative examples may be mentioned Burke's description of the descent of Hyder Ali on the Carnatic, and Sheridan's description of the desolation of Oude—which are among the most famous in oratory ; also Scott's description of the trial of Effie Deans ; Macaulay's description of the trial of Warren Hastings ; and Carlyle's description of Oliver Cromwell, Frederick the Great, or the execution of Marie Antoinette.

The following is from the *Romola* of George Eliot :

"The blind father sat with head uplifted and turned a little aside toward his daughter, as if he were looking at her. His delicate paleness, set off by the black velvet cap which surmounted his drooping white hair, made all the more perceptible the likeness between his aged features and those of



the young maiden, whose cheeks were also without any tinge of the rose. There was the same refinement of brow and nostril in both, counterbalanced by a full though firm mouth and powerful chin, which gave an impression of proud tenacity and latent impetuosity; an expression carried out in the backward poise of the girl's head, and the grand line of her neck and shoulders."

Description may also refer to character. Dryden's sketches of Shaftesbury and Buckingham in *Absalom* and *Achitophel* may be mentioned as examples of this, and also Macaulay's portrayal of the Puritans.

The following is an example :

"Think of him reckless, thriftless, vain if you like—but merciful, gentle, generous, full of love and pity. He passes out of our life, and goes to render his account beyond it. Think of the poor pensioners weeping at his grave; think of the noble spirits that admired and deplored him; think of the righteous pen that wrote his epitaph, and of the wonderful and unanimous response of affection with which the world has paid back the love he gave it. His humor delighting us still; his song fresh and beautiful as when first he charmed with it; his words in all our mouths; his very weaknesses beloved and familiar; his benevolent spirit seems still to smile upon us; to do gentle kindnesses; to succor with sweet charity; to soothe, caress, forgive; to plead with the fortunate for the unhappy and the poor."—THACKERAY.

§ 157. *ECLIGE.*

12. One great essential to success in description consists in the judicious selection of the most striking circumstances. This is called "*ecloge.*"

Longinus attaches to this very great importance. "As there are no subjects," he says, "which are not attended by certain adjuncts coexistent with their very essence, a judicious choice of the most suitable of these adjuncts must necessarily produce elevation of style." He commends as an example of this the famous ode of Sappho, in which the effects of jealousy are described :

"Blest as the immortal gods is he,  
The youth who fondly sits by thee,  
And sees and hears thee all the while,  
Softly speak and sweetly smile.

"'Twas this deprived my soul of rest,  
And raised such tumults in my breast;  
For while I gazed, in transport tossed,  
My breath was gone, my voice was lost.

"My bosom glowed, the subtle flame  
 Ran quick through all my vital frame ;  
 O'er my dim eyes a darkness hung,  
 My ears with hollow murmurs rung.

"In dewy damps my limbs were chilled,  
 My blood with gentle horrors thrilled,  
 My feeble pulse forgot to play,  
 I fainted, sunk, and died away."

—PHILIPS' TRANSLATION.

"Are you not amazed," he continues, "how in the same moment she is to seek for her soul, her body, her ears, her tongue, her eyes, her color, all of them as much absent from her as though they had never belonged to her. How she glows, chills, raves, reasons ; for either she is in tumults of alarm or she is dying away."

A passage in the speech of Demosthenes On the Crown is also quoted by him as an example :

"For it was evening when a courier brought to the magistrates the news of the surprise of Elatea. Immediately they arose, though in the midst of their repast. Some of them hurried away to the Agora, and, driving the tradesmen out, set fire to the booths. Others fled to advertise the commanders of the army of the news, and to summon the public herald. The whole city was full of tumult. On the morrow, at break of day, the magistrates convened the senate. You, gentlemen, obeyed the summons. Before the public council proceeded to debate the people took their seats above. When the senate were come in the magistrate laid open the reasons of their meeting, and produced the courier."

The following passage from Macaulay's essay on Barère affords a striking example of eclogue :

"Then came the days when the most barbarous of all codes was administered by the most barbarous of all tribunals ; when no man could greet his neighbor, or say his prayers, or dress his hair, without danger of committing a capital crime ; when the guillotine was long and hard at work every morning ; when the jails were filled as close as the hold of a slave-ship ; when the gutters ran foaming with blood into the Seine ; when it was death to be great-niece to a captain of the Royal Guards, or half-brother to a doctor of the Sorbonne ; to express a doubt whether assignats would not fail ; to trust that the English had been victorious in the action of the first of June ; to have a copy of one of Burke's pamphlets locked up in one's desk ; to laugh at a Jacobin for taking the name of Cassius or Timoleon, or to call the fifth Sans-culottide by its old superstitious name of St. Matthew's day."

"Sweet is the breath of morn, her rising sweet,  
With charm of earliest birds; pleasant the sun,  
When first on this delightful land he spreads  
His orient beams on herb, tree, fruit, and flower,  
Glistening with dew; fragrant the fertile earth  
After soft showers; and sweet the coming on  
Of grateful evening mild."—MILTON.

In this passage there is a selection of the general beauties of nature, such as morning air, sunrise, songs of birds, sparkling dew, rain-showers, evening.

In the following lines from the *Earthly Paradise* of William Morris there will be seen a selection of special circumstances connected with a mid-day repast of reapers :

"He could see  
The masters of that ripening realm,  
Cast down beneath an ancient elm,  
Upon a little strip of grass,  
From hand to hand the pitcher pass,  
While on the turf beside them lay  
The ashen-handled sickles gray.  
The matters of their cheer between  
Slices of white cheese, specked with green,  
And green-striped onions and rye bread,  
And summer apples faintly red  
Even beneath the crimson skin;  
And yellow grapes, well ripe and thin,  
Plucked from the cottage gable-end."

§ 158. HYPOTYPOSIS.

13. Some kinds of description closely resemble vision, yet are to be distinguished from it. One of these is called "hypotyposis," and has been defined as the representation of things so fully expressed in words that it seems to be seen rather than heard. This is the description of a thing in strong and vivid colors; yet it is not vision, which is the representation of things as if actually present before the writer or speaker :

"He himself, inflamed with wickedness and fury, came into the Forum; his eyes glared; cruelty showed itself over his whole countenance."—CICERO.

"Do you not think that whoso could by adequate description bring before you that winter of the Pilgrims—its brief sunshine, the nights of storm slow waning; the damp and icy breath felt to the pillow of the dying; its destitutions; its contrast with all their former experiences in life; its utter isolation and loneliness; its death-beds and burials; its memories, its apprehensions, its hopes; the consolations of the prudent, the prayers of



the pious ; the occasional cheerful hymn in which the strong heart threw off its burden, and, asserting its unvanquished nature, went up like a bird of dawn to the skies ; do you not think that whoso could describe them waiting in that defile, lonelier and darker than Thermopylæ, for a morning that might never dawn ; or might show them when it did a mightier army than the Persian, raised as in act to strike—would he not sketch a scene of more difficult and rarer heroism ?”—RUFUS CHOATE.

§ 159. METASTASIS.

14. Another kind of description similar to vision is called “metastasis,” and involves a transition from the present to the future.

A good example of this is to be found in Daniel Webster’s great peroration in his reply to Hayne :

“Beyond that I seek not to penetrate the veil. God grant that in my day at least that curtain may not rise. God grant that on my vision never may be opened what lies behind. When my eyes shall be turned for the last time to behold the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union ; on states dis-severed, discordant, belligerent ; on a land rent with civil feuds, or drenched, it may be, in fraternal blood. Let their last feeble and lingering gleam rather behold the gorgeous ensign of the Republic, now known and honored through the earth, still full high advanced, its arms and trophies streaming in their original lustre, not a stripe erased or polluted, nor a single star obscured ; bearing for its motto no such miserable interrogatory as ‘What is all this worth ?’ nor those other words of delusion and folly, ‘Liberty first, and the Union afterwards ;’ but everywhere spread all over in characters of living light, blazing on all its ample folds, and as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every American heart—‘Liberty and the Union, now and forever, one and inseparable.’”

§ 160. CLIMAX.

One of the most important of the augmentative figures is climax. It has something in common with the figures of similarity, and also with those of contiguity, so that it is sometimes classified with the one or the other of these ; but its chief effect seems to be to augment the subject by presenting it in connection with others. By climax is meant an ascending series of thoughts or statements, which go on increasing in importance until the last.

The ancient rhetoricians gave a different account of climax, since they separated it from other figures which are now blended with it (*incrementum* and *progressio*). In this restricted

form, climax meant with them such a disposition of statements that they go on increasing in importance by successive stages, but that at each stage of the ascent a new statement is compared with the previous one, and formally elevated above it.

"Climax," says Quintilian, "recurs to what has been said, and takes a rest, as it were, on something that precedes, before it passes on to anything else;" as—

"I not only did not say this, but did not even write it; I not only did not write it, but took no part in the embassy; I not only took no part in the embassy, but used no persuasion with the Thebans."

The following is a familiar example:

"And besides this, giving all diligence, add to your faith virtue; and to virtue knowledge; and to knowledge temperance; and to temperance patience; and to patience godliness; and to godliness brotherly kindness; and to brotherly kindness charity."—ST. PAUL.

At the present day climax has a less strict definition, and means generally that figure by which statements are arranged in an ascending series, the final one being the most important of all. It is very effective, for the thoughts thus presented fall upon the mind as though with successive blows, the final one having the greatest force. The impression is thus made continually stronger until the close is reached.

The following passage from Shakespeare is often quoted to illustrate other figures, but it may be taken most fittingly as an example of climax:

"The cloud-capp'd towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve,  
And, like this insubstantial pageant faded,  
Leave not a wreck behind."

The ascending series of thoughts in this passage is seen in the words "towers," "palaces," "temples," the abodes of lords, kings, and gods. Then follows the globe itself, and all which it inherit, which comprehends all the others.

"For if such holy song  
Enwrap our fancy long,  
Time will run back and fetch the age of gold;  
And speckled Vanity  
Will sicken soon and die,  
And leprous Sin will melt from earthly mould;

And Hell itself will pass away,  
And leave her dolorous mansions to the peering day."

—MILTON.

Here the climax may be stated as follows : first, the return of the age of Gold ; secondly, the death of Vanity ; thirdly, the departure of Sin ; and, last of all, "Hell itself will pass away."

Similar examples of climax may be found in the following passages :

"He had been rescued by no common deliverer from the grasp of no common foe. He had been ransomed by the sweat of no vulgar agony, by the blood of no earthly sacrifice. It was for him that the sun had been darkened, that the rocks had been rent, that the dead had arisen, that all nature had shuddered at the sufferings of her expiring God."—MACAULAY.

"Crime succeeded to crime, and disgrace to disgrace, till the race accursed of God and man was a second time driven forth, to wander on the face of the earth, and to be a byword and a shaking of the head to the nations."—MACAULAY.

"Thou didst blow with thy wind ; the sea covered them : they sank like lead in the mighty waters."—*Exodus*.

"I have fought a good fight, I have finished my course, I have kept the faith : henceforth there is laid up for me a crown of righteousness."—ST. PAUL.

"If we rise yet higher, and consider the fixed stars as so many oceans of flame, that are each of them attended with a different set of planets, and still discover new firmaments and new lights that are sunk farther in these unfathomable depths of ether, we are lost in such a labyrinth of suns and worlds, and confounded by the magnificence and immensity of nature."—CHALMERS.

#### § 161. INCREMENTUM.

With climax is now associated incrementum, once considered as a separate figure. In this the thought with which the sentence begins is enlarged, and its force increased by the addition of others of more importance. The following illustrations present no essential difference from those already given :

"I trust myself once more in your faithful hands. I fling myself again on you for protection. I call aloud on you to bear your own cause in your hearts."—BROUGHAM.

"It is coming fast upon you ; already it is near at hand—yet in a few short weeks, and we may be in the midst of those unspeakable miseries the recollection of which now rends your souls asunder."—BROUGHAM.



§ 162. PROGRESSIO.

Progressio also, once considered as a separate figure, is now, like incrementum, associated with climax. It is defined as a progressive strengthening of the expression. The following is an example :

"The minister alights ; justice looks up to him with empty hopes, and speculation faints with idle alarms ; he finds the city a prey to an unconstitutional police—he continues it ; he finds the country overburdened with a shameful pension-list—he increases it ; he finds the House of Commons swarming with placemen—he multiplies them ; he finds the salary of the secretary increased to prevent a pension—he grants a pension ; he finds the kingdom drained by absentee employments and by compensations to buy them home ; he gives the best reversion in the country to an absentee—his brother."—GRATTAN.

§ 163. HYPERBOLE.

Hyperbole may be considered as the highest form of the augmentative figures. It gives the largest possible liberty to the imagination, and for this reason is often classified with the figures of similarity, with which imagination has more to do. It is properly, however, one of the figures of gradation.

Hyperbole may be defined as the enlargement of an object beyond its natural and proper dimensions. Quintilian calls it "an elegant surpassing of truth." In its highest form it is associated with excitement of feeling.

This is seen in Satan's despairing soliloquy in *Paradise Lost* :

"Beneath the lowest deep, a lower deep,  
Still threatening to devour me, opens wide."

This is not to be criticised for its grammar ; but to be taken as the language of intense emotion.


"Mean weeds," says Carlyle, in his description of the execution of Marie Antoinette, "clothe the Queen of the world."

Burke's well-known passage on the same Marie Antoinette affords another example :

"Never lighted on this orb, which she hardly seemed to touch, a more delightful vision."

Emerson's lines contain an hyperbole of the best kind :

"Here once the embattled farmers stood,  
And fired the shot heard round the world."



## § 164. TRANSGRESSIO.

With hyperbole may be associated a form of statement once considered as a separate figure, and called "transgressio," which consists of any kind of exaggeration. It therefore includes the following in addition to those which have already been noticed :

1. Animated description passing beyond literal truth. This may be allowed as legitimate hyperbole, or, if a separate name be preferred, transgressio. Poets, orators, and writers of fiction all indulge in this exaggerated statement, and Victor Hugo's writings abound in it.

"This is our bad condition here. How much worse it is ten miles from Boston you may conceive. The darkness might be felt."—FISHER AMES.

2. Many colloquial expressions illustrate this figure ; as "to cry one's eyes out," "to weep as if one's heart would break," "to split one's sides with laughing." "If a young merchant fails," says Emerson, "men say he is ruined."

3. Humorous writing abounds in this ; indeed, a distinct department of this sort of literature, *i. e.*, American, is based upon exaggeration.

Hyperbole, when improperly used, is certain to degenerate into bombast.

## CHAPTER VI.

## FIGURES OF GRADATION.—DECREMENTIVE.

## § 165. DECREMENTIVE FIGURES.

UNDER this class is included those various forms of expression by which any given subject is diminished before the mind and divested of its ordinary importance. They are the opposite of those which have just been considered ; but like them are applicable to leading propositions, deductions, and conclusions. While the augmentative figures present these in the most striking and effective manner, so that they may arrest the attention, the decrementive forms are used to lessen their importance, and

make them appear of little value. The former would be applied by the writer to his chief topics to enhance their value, and the latter would be applied by his opponent to the same topics to diminish that value.

§ 166. DIMINUTION.

Diminution is the opposite of amplification, and may be defined as the lowering of the importance of any topic by the assemblage of particulars designedly introduced for the purpose of lessening its force and proper value. As amplification may proceed through many stages of expansion, so this lowering process may consist of many gradations, from the slightest diminution of any given subject to the lowest possible depreciation, accompanied with contempt and ridicule. All the modes by which the one may be effected have also their counterparts in the other.

1. This figure is exhibited, first, in the form of direct statement; as—

“Will God incense his ire  
For such a petty trespass?”—MILTON.

Here the offence is affirmed to be “petty” simply in itself.

“Did ye not hear it? No. ’Twas but the wind.”—BYRON.

2. Sometimes diminution is made by means of a comparison with some other object :

“Nature will not have us fret and fume. When we come out of the caucus, or the bank, or the temperance meeting, or the Transcendental Club into the fields and woods, she says to us—‘So hot, my little sir!’”—EMERSON.

Here the excitement of common life is made to seem trivial beside the grand calm of Nature.

“How it aggravates the disgust with which these paste diamonds are now viewed, to remember that they were paraded in the presence of Edmund Burke—nay (*credite posteri*), in jealous rivalry of his genuine and priceless jewels. Irresistibly one is reminded of the dancing efforts of Lady Blarney and Miss Carolina Wilhelmina Skeggs against the native grace of the Vicar of Wakefield’s family.”—DE QUINCEY.

The style of Sheridan, when set in comparison with that of Burke, is thus made to appear tawdry and meretricious.

“And what is this world in the immensity which teems with them, and what are they who occupy it? The universe at large would suffer as little



in its splendor and variety, by the destruction of our planet, as the verdure and sublime magnitude of a forest would suffer by the fall of a single leaf."  
—CHALMERS.

Here this world and all its concerns are made to appear insignificant in comparison with the immensity of the universe.

"An Aristotle was but the rubbish of an Adam, and Athens but the rudiments of Paradise."—DR. R. SOUTH.

Man at his best is here represented as of little worth when compared with the possibilities which lay before him, had he kept his first estate.

3. It is also sometimes effected by accumulation ; that is to say, a number of particulars are gathered together for the express purpose of lowering the importance of any given subject :

"What, then, have you made Ireland? Look at her again. This fine country is laden with a population the most miserable in Europe, and of whose wretchedness, if you are the authors, you are beginning to be the victims ; the poisoned chalice is returning in its just circulation to your own lips. Your domestic swine are better housed than the people. Harvests the most abundant are reaped by men with starvation in their faces, famine covers a fruitful soil, and disease inhales a pure atmosphere ; all the great commercial facilities of the country are lost ; the deep rivers that should circulate opulence and turn the machinery of a thousand factories flow to the ocean without wafting a boat or turning a mill ; and the wave breaks in solitude in the silent magnificence of deserted and shipless harbors."—DANIEL O'CONNELL.

In this passage there is an accumulation of particulars referring to the condition of Ireland, for the purpose of representing that country at its very worst.

#### § 167. DEPRECIATION.

Depreciation is diminution associated with the feeling of contempt.

An illustration of this may be found in Sir Walter Raleigh's verses, "Go, Soul, the Body's Guest," from which are taken the following lines :

"Tell physic of her boldness,  
Tell skill it is pretension,  
Tell charity of coldness,  
Tell law it is contention,  
And as they do reply—  
So give them both the lie."

Dean Swift's well-known lines convey still greater contempt:

“So, naturalists observe, a flea,  
Has smaller fleas on him that prey;  
And these have smaller ones to bite 'em,  
And so proceed *ad infinitum*.  
Thus every poet in his kind  
Is bit by him that comes behind,  
Who, though too little to be seen,  
Can tease, and gall, and give the spleen.”

Contemptuous depreciation is nowhere more forcibly expressed than in the words of Sir Robert Walpole:

“A patriot, sir? Why, patriots spring up like mushrooms. I could raise fifty of them in four-and-twenty hours.”

In the following passages De Quincey depreciates the eloquence of Sheridan:

“In the course of the Hastings trial upon the concerns of paralytic Begums and ancient Rannies—hags that, if ever actually existing, were no more to us and our British sympathies than we to Hecuba—did Mr. Sheridan make his capital exhibition. . . . Considered as rhetoric, it is evidently fitted to ‘make a horse sick;’ but, as a conundrum in the ‘Lady’s Magazine,’ we contend that it would have great success.”

Here depreciation is heightened by the employment of vituperative epithets, low images, and colloquialisms, such as “paralytic Begums,” “hags,” “making a horse sick,” “conundrum,” etc. In the following passage from one of the speeches of Mr. John Bright, there will also be found depreciation by means of trivial associations:

“In pursuit of this Will-o’-the-Wisp—the liberties of Europe and the balance of power—there has been extracted from the industry of the people of this small island no less an amount than two thousand millions of pounds.”

§ 168. ANTICLIMAX.

Anticlimax is usually considered in connection with climax, although it belongs to an opposite class of figures, the one being augmentative and the other decrementive; so that while the former enhances the importance of the subject, the latter diminishes or degrades it.

In climax the thoughts are arranged in an ascending series, the most important being reserved until the last. In anticlimax the thoughts are also arranged in an ascending series, but

in the last place, instead of the most important, there suddenly occurs something trivial :

“The king of France, with twice ten thousand men,  
Marched up the hill, and then—marched down again.”

“Here thou, great Anna! whom three realms obey,  
Dost sometimes counsel take, and sometimes—tea.”

The effect of anticlimax is generally ludicrous, and when used intentionally it tends to depreciate the subject to which it is applied by covering it with ridicule. It is, therefore, very frequently employed in humorous and satirical composition. But it is sometimes used unintentionally, and then it is called “bathos,” the effect being to turn the ridicule with which it is associated upon the writer himself. The following are examples :

“And thou, Dalhousie, the great god of war,  
Lieutenant-colonel to the Earl of Mar.”

“They gazed in awe upon the Corsican,  
That mighty-minded—but small-bodied man.”

“The arm of the Lord,” said a preacher, “is as fixed as fate, as sure as eternity—as strong as the rock of Gibraltar.”

“Were Russia to possess the Bosphorus,” says a recent writer, “and the Turks be driven out, progress would cease. The missionaries would be exiled, religious freedom crushed out, and ninety millions of people speaking one language would be brought under the yoke of an iron despotism, which in its strength and noiseless movement is as resistless as the great Corliss engine at Philadelphia.”

## CHAPTER VII.

### FIGURES OF EMPHASIS.—DIRECT STRESS AND ITERATION.

#### § 169. FIGURES OF EMPHASIS.

EMPHASIS in general means a certain stress placed upon words. Figures of emphasis include all those by which any given word or subject is presented before the mind with the greatest possible strength and energy. Words, phrases, and whole sentences may thus be emphasized.



Three general groups are included here :

1. Where direct stress is laid upon words.
2. Where emphasis is produced by a change in the order of words.
3. Where statements are made in a way which is unusual or startling.

§ 170. EMPHASIS BY DIRECT STRESS.—ASSERTION.

A direct stress is sometimes laid upon words. This is produced, first, by assertion, and, secondly, by repetition.

1. By emphatic assertion is meant the statement of a thing with more or less vehemence, as in the following examples :

“He is fallen ! We may now pause before that splendid prodigy which towered amidst us like some ancient ruin, whose frown terrified the glances its magnificence attracted.”—CHARLES PHILLIPS.

In this passage the emphasis on the words, “He is fallen,” is direct, intense, and unmistakable.

“But you see, sir—the balance of power. Gentlemen assert that the entrance of France into Spain disturbed that balance, and that we ought to have gone to war to restore it.”—GEORGE CANNING.

The words, “the balance of power,” are put forth prominently with strong emphasis, both by the preceding words, “but you see, sir,” and the subsequent allusions to “that balance.”

“I say that the education of the people ought to be the first concern of the state.”—MACAULAY.

The words, “I say,” call attention to the whole statement which follows.

“I will give, therefore, at once and without hesitation, an emphatic negative to the motion for repeal. There are truths that lie too deep for argument—truths to the establishment of which the evidence of the senses or the feelings of the heart have contributed more than the slow processes of reasoning—which are graven in deeper characters than any that reason can either impress or efface. When Dr. Johnson was asked to refute the arguments for the non-existence of matter, he stamped his foot upon the ground, and exclaimed, ‘I refute them thus.’ When Mr. Canning heard the first whisper in this house of a repeal of the Union, this was all the answer that he vouchsafed—the eloquent and indignant answer—‘Repeal the Union ? Restore the Heptarchy !’”—SIR ROBERT PEEL.

These sayings of Johnson and Canning are introduced with

great effect, and tend to throw stronger emphasis upon the speaker's own negative to the motion for repeal.

§ 171. NEGATION.

Negation is a statement thrown into a negative form. It may be associated with the highest excitement of feeling or the mildest animation. It may assume the interrogative or the exclamatory form, and it may be susceptible of the strongest or the lightest emphasis.

"Not every one that saith unto me, 'Lord, Lord,' shall enter into the kingdom of heaven."

"Not all the blood of beasts,  
On Jewish altars slain,  
Could give the guilty conscience peace,  
Or wash away the stain."

In these and similar passages the emphasis is intensified by the position of the negative particle.

"Never was there a jar or discord between genuine sentiment and sound policy. Never, no, never did nature say one thing and wisdom say another."—BURKE.

"Never—never more  
While I live,  
May I hope to see his face  
As before."—BROWNING.

"No; a thousand times no."—KOSSUTH.

"It was not in the battle."—COWPER.

§ 172. EMPHASIS BY REPETITION.

2. Another kind of emphasis is that which arises from the repetition of the same word or sentiment. This has given rise to a numerous class of figures, which are called iterative. Their effectiveness depends altogether upon the well-known emphasis that arises from the repetition of a word. For if a word or statement is uttered once, its emphasis can never be so strong but that it may be increased by repetition. An example of this may be seen in the speech of the Earl of Chat-ham :

"If I were an American, as I am an Englishman, while a foreign troop were landed in my country, I would never lay down my arms—never, never, never !"

§ 173. THE ITERATIVE FIGURES.

The iterative figures comprise many which are distinguished by names now but seldom used; yet these, like previous ones, will be defined and illustrated for the sake of clearness and completeness of treatment. At the same time, by including them all under one well-defined head, there need be no danger of confounding them with others of a different nature.

§ 174. EPIZEUXIS.

Epizeuxis is immediate repetition for the sake of emphasis :

"You cannot, my Lords, you cannot conquer America."—EARL OF CHATHAM.

"Arm! arm! it is, it is the cannon's opening roar!"—BYRON.

"Charge, Chester, charge! on, Stanley, on!"—SCOTT.

"Remind me not, remind me not."—BYRON'S Hebrew Melodies.

"Can I forget, can I forget?"—BYRON'S Hebrew Melodies.

"A floating, a floating,  
All on a summer sea."—KINGSLEY.

"The day of the Lord is at hand, at hand."—KINGSLEY.

"Few, few shall part where many meet."—CAMPBELL.

This figure is frequent in oratory; it is also common in songs: as—

"I'm afloat, I'm afloat."

"Lochaber no more, Lochaber no more,  
We'll maybe return to Lochaber no more."

§ 175. REPETITIO CREBRA.

3. Sometimes the word is repeated frequently; and this is called "*repetitio crebra*:"

"The double, double, double beat  
Of the thundering drum."—DRYDEN.

"He sang Darius, good and great,  
Fallen, fallen, fallen, fallen,  
Fallen from his high estate."—DRYDEN.

"None but the brave,  
None but the brave,  
None but the brave deserves the fair."—DRYDEN.



“With honor, honor, honor, honor to him,  
Eternal honor to his name.”—TENNYSON.

In Poe’s *Song of the Bells* there are examples of more frequent repetitions of the same word than can be found anywhere else.

§ 176. ANAPHORA.

4. Anaphora is the repetition of a word at the beginning of successive clauses or sentences. An example of this is found in the “*Pricke of Conscience*” by Richard Rolle de Hampole :

“Thare es ay lyfe withouten dede,  
Thare es yhowthe ay withouten elde,  
Thare es alky n welth ay to welde,  
Thare es rest ay withouten travayle,  
Thare es alle gudes that never sal fayle.”

“Truth-teller was our English Alfred named,  
Truth-teller was our English Duke.”—TENNYSON.

“By foreign hands thy dying eyes were closed,  
By foreign hands thy decent limbs composed,  
By foreign hands thy humble grave adorned,  
By strangers honored, and by strangers mourned.”—POPE.

“‘Educate the people,’ was the admonition by Penn to the commonwealth he founded. ‘Educate the people,’ was the last legacy of Washington to the Republic of the United States. ‘Educate the people,’ was the unceasing exhortation of Jefferson.”—MACAULAY.

“It was Homer who gave laws to the artist ; it was Homer who inspired the poet ; it was Homer who thundered in the senate ; and, more than all, it was Homer who was sung by the people.”—WAYLAND.

“It shall go forth, exulting in, but not abusing its strength. It shall go forth, remembering in its prosperity the pledges it gave in the time of its depression. It shall go forth, uniting a disposition to correct abuses, and to redress grievances. It shall go forth, uniting the disposition to improve, with the resolution to maintain and defend.”—SIR ROBERT PEEL.

The most celebrated example of this figure is to be found in the peroration of Burke’s great speech against Warren Hastings, where six sentences full of intense passion are arranged in an ascending series, and each begins with the words, “I impeach.”

§ 177. EPISTROPHE.

Epistrophe is the repetition of the same word at the end of successive clauses or sentences :

“The glorious company of the apostles praise thee ; the godly fellowship of the saints praise thee ; the noble army of martyrs praise thee.”

"Lust will become a law; envy will become a law; covetousness and ambition will become a law."—JOHN PYM.

"The borrower is timid; our laws are timid; the cultivated classes are timid."—EMERSON.

§ 178. ANTISTROPHE.

Antistrophe is that figure by which the same word is placed both at the beginning and at the end of a clause or sentence :

"Fare thee well! and if forever,  
Still forever, fare thee well."—BYRON.

"A mother's love! how sweet the name!  
What is a mother's love?"—MONTGOMERY.

"Where's Harry Blount, Fitz-Eustace where?"—SCOTT.

"Loyalty is a noble, a judicious, and a capacious principle; but in these countries loyalty distinct from liberty is corruption, not loyalty."—GRATTAN.

§ 179. EPANAPHORA.

Epanaphora may be defined as that figure by which several clauses have the same word at the beginning and at the end of successive clauses or sentences :

"When you enact that on account of his religion no Catholic shall sit in Parliament, you do what amounts to the tyranny of a sect. When you enact that no Catholic shall be a sheriff, you do what amounts to the tyranny of a sect. When you enact that no Catholic shall be a general, you do what amounts to the tyranny of a sect."—GRATTAN.

§ 180. ANADIPLOSIS.

Anadiplosis is that figure by which the word used at the end of one sentence or clause is repeated at the beginning of another :

"When the sun set, where were they!  
And where are they, and where art thou,  
My country."—BYRON.

"Three fishers went sailing out into the west,  
Out into the west as the sun went down."—KINGSLEY.

"Lycidas is dead—dead ere his prime."—MILTON.

"If you do not go forth on this occasion to the aid of Portugal, Portugal will be trampled down, to your irrecoverable disgrace; and then war will come, and come, too, in the train of degradation."—CANNING.

"That occupation is an unpaid and unredeemed burden to France. France would be glad to get rid of the possession of Spain."—CANNING.

"The same country is once more awake—awake to the condition of negro slavery."—BROUGHAM.

§ 181. EPANODOS.

Epanodos is the repetition of a word anywhere within the sentence, either in the same sense or in different senses :

"Will it be next week, or next year?"—PATRICK HENRY.

"Thine island loves thee well, thou famous man,  
The greatest sailor since the world began ;  
Now to the roll of muffled drums,  
To thee the greatest soldier comes."—TENNYSON.

"Bounce is never a thing to be proud of, but prudently calculated bounce is a thing altogether contemptible."—*Pall Mall Gazette*.

This figure is also called "regressio."

§ 182. EPANALEPSIS.

Epanalepsis is like epanodos, but differs in this, that while the latter is the repetition of a word anywhere in the sentence, the former is the repetition of a word in different sentences :

"He have arbitrary power ! My lords, the East India Company have not arbitrary power to give him ; the king has no arbitrary power to give him ; your lordships have it not ; nor the Commons ; nor the whole legislature. We have no arbitrary power to give, because arbitrary power is a thing which neither any man can hold nor any man can give."—BURKE.

§ 183. PLOCE.

Ploce is the repetition of the same word under different forms or with different meanings in the same sentence. It often refers to the repetition of proper names : as—

"I love and honor Epaminondas ; but I do not wish to be Epaminondas."—EMERSON.

"Hills peep o'er hills, and Alps on Alps arise."—POPE.

But its more general use refers to common terms : as—

"Judge not, that ye be not judged."

"We have petitioned ; we have remonstrated ; we have supplicated ; we have prostrated ourselves before the throne, and implored its interposition to arrest the tyrannical hands of the ministry and Parliament. Our petitions have been slighted ; our remonstrances have produced additional violence and insult ; our supplications have been disregarded ; and we have been spurned with contempt from the foot of the throne."—PATRICK HENRY.



Several other figures are now combined with *ploce*.

*Paregmenon*, which is the use of several words of the same origin :

"Judge righteous judgment."

"Drops the light drip of the suspended oar."—BYRON.

"The varnished clock that clicked behind the door."—GOLDSMITH.

"All mankind love a lover."—EMERSON.

*Polyptoton*—a repetition with change of cases or tenses :

"I dreamed a dream."

"On apples, apples ; figs on figs arise."—POPE, *Odyssey*.

These may be considered as constituting the same figure, and the illustration of one is suitable to all.

§ 184. SYMPLOCE.

*Symploce* is the repetition of a word at the beginning, and of another at the end of successive clauses. Although sometimes confounded with *ploce*, it is really identical with *epanaphora*, which has already been explained and illustrated (§ 179).

§ 185. SYNONYMIA.

*Synonymia* is a term applied to cases where several words or phrases of similar signification follow one another :

"Abiit, erupit, evasit."—CICERO.

"I am astonished, I am shocked."—CHATHAM.

"They are various, they are conflicting."

"For this great town, for the country at large, whose cause we are upholding, whose fight we are fighting."—BROUGHAM.

This figure often consists of words used in pairs. A remarkable example is found in the Book of Common Prayer :

"The Scripture moveth us in sundry places to acknowledge and confess our manifold sins and wickedness, and that we should not dissemble nor cloak them . . ."

§ 186. ALLITERATION.

*Alliteration* is the repetition of the same initial letter of emphatic words. Although the same word is not repeated, yet it may be classed among the iterative figures, since it tends to emphasis by means of repetition :

"The ploughman homeward plods his weary way."

"The winds in wonder wist."

"All ye that labor and are heavy laden."

Alliteration was once of far more importance than at the present day, for out of it arose the whole versification of the Teutonic race. The poetry of the Anglo-Saxons and Scandinavians still attests its capabilities in this respect. Alliterative verse lingered in English literature until the age of Chaucer, when important poems were written in it, of which the chief is "The Vision concerning Piers the Plowman." The following passage may serve as a specimen :

"I was weory of wandringe,  
And wente me to reste  
Undur a brod banke  
By a bourne syde;  
And, as I lay and leonede,  
And lokede on the watres,  
I slumberede in a slepyng  
Hit sownede so murie."

The alliterative principle has never ceased to be present in English poetry, and may be seen in many familiar verses :

"There will we sit upon the rocks,  
And see the shepherds feed their flocks,  
By shallow rivers, to whose falls  
Melodious birds sing madrigals."—MARLOWE.

'When to the sessions of sweet silent thought  
I summon up remembrance of things past."—SHAKESPEARE.

"Freeze, freeze, thou bitter sky,  
Thou dost not bite so nigh  
As benefits forgot.  
Though thou the waters warp,  
Thy sting is not so sharp  
As friend remembered not."—SHAKESPEARE.

"Full fathoms five thy father lies."—SHAKESPEARE.

Alliteration abounds in Milton's poems. In the ode on the Nativity are the following examples, and many more : "Solemn strain," "lay it lowly," "winter wild," "foul deformities," "softly sliding," "waving wide," "Cynthia's seat," "sworded seraphim," "on hinges hung," "hideous hum," "dismal dance." The whole poem affords examples of alliteration in every stanza, the alliterated words in most cases being separated, as in the following lines :

"Nor is Osiris seen  
In Memphian grove or green  
Trampling the unshowered grass with lowings loud."

The later poets present equally striking examples : as—

"The master saw the madness rise."—DRYDEN.

"With woful measures wan Despair,  
Low, sullen sounds his grief beguiled."—COLLINS.

"Ne'er sighed at the sound of a knell,  
Or smiled when a Sabbath appeared."—COWPER.

"Ye banks and braes o' bonnie Doon,  
How can ye bloom sae fresh and fair?"—BURNS.

"She walks in beauty, like the night  
Of cloudless climes and starry skies."—BYRON.

"Britannia needs no bulwarks,  
No towers along the steep ;  
Her march is o'er the mountain waves,  
Her home is on the deep."—CAMPBELL.

"Where furious Frank and fiery Hun  
Shout in their sulphurous canopy."—CAMPBELL.

"Like a glow-worm golden  
In a dell of dew."—SHELLEY.

"Best and brightest, come away,  
Fairer far than this fair day."—SHELLEY.

"He clasps the crag with hooked hands,  
Close to the sun in lonely lands."—TENNYSON.

"Fairer than all fancy fathoms, falser than all songs have sung."  
—TENNYSON.

Alliteration is used to give emphasis to proverbs ; as—

"All is not gold that glitters."

"A bird in the hand is worth two in the bush."

"Sweets to the sweet."

"Many men of many minds."

"Fingers were made before forks."

"Penny wise, pound foolish."

"Take care of the pence, and the pounds will take care of themselves."

"Love me little, love me long."

"Better be an old man's darling than a young man's drudge."

The titles of books are often alliterative : Piers Plowman ; the Pilgrim's Progress ; the Dairyman's Daughter ; the Saint and his Saviour ; Frost and Fire.



## § 187. HOMŒOTELEUTON.

Homœoteleuton is the opposite of alliteration, being the repetition of the same sound at the end of words. Formerly it was of little importance, but in modern times it has risen to be one of the leading elements in versification. For rhyme is the same as homœoteleuton, and in the presence of its superior music and power alliteration has given way. Its importance in versification will be considered elsewhere. In prose it has no place whatever at the present day, although the Greeks and Romans made use of it not unfrequently.

## CHAPTER VIII.

## FIGURES OF EMPHASIS ARISING FROM THE INVERSION OF WORDS.

## § 188. INVERSION.

We have next to consider those figures which produce emphasis by a change in the position of words. This is called inversion.

The order of words differs in different languages. In some the subject stands first, then the predicate, and then the object: as, "James strikes John." In others the predicate follows the object: as, "James John strikes." Neither can be called "the natural order," for every language has its own usage in accordance with its own genius.

A marked difference is to be observed between inflected and uninflected languages as regards the order of words. In the former this is of secondary importance, since the meaning of a sentence depends upon inflection; but in the latter it is of the first importance, since the meaning depends upon position. It is chiefly in this respect that the modern languages of Europe differ from the ancient, and the English from the Latin. Thus in Latin we can say either *Cæsar Pompeium vicit*, or *Pompeium vicit Cæsar*; but in English we must say, Cæsar conquered Pompey, nor can we reverse this without reversing the meaning.

This freedom of change in position gave some advantages to the classical languages in the way of emphasizing words. In these there was a certain order which was the normal one; and when this was varied, the word was placed in an unusual position, which made it more conspicuous, and, as a consequence, more emphatic.

The same thing holds good to a certain extent in modern languages, and emphasis is given to a word by placing it in an unusual position.

§ 189. INVERSION IN POETRY.

Inversion is more striking in poetry, for here there is a larger liberty in changing the position of words. This is one of the things that come under the head of poetic license, which affects both the choice of words and their arrangement. In poetry the full powers of the language may be seen more conspicuous in every respect than in prose.

In no poet can such remarkable examples of inversion be found as in Milton. This was in part due to his classical taste, which led him often to imitate classical idioms, and in part to his exquisite musical feeling.

The opening of *Paradise Lost* affords an example of this:

“Of man’s first disobedience, and the fruit  
Of that forbidden tree, whose mortal taste  
Brought death into the world and all our woe,  
With loss of Eden, till one greater man  
Restore us, and regain the blissful seat,  
Sing, heavenly Muse.”

Here the natural order would require that “heavenly Muse” should come first, and then “sing of man’s first disobedience.” As it is, the subject of his poem gains greater prominence.

The same thing may be seen equally well illustrated in the opening lines of the second book:

“High on a throne of royal state, which far  
Outshone the wealth of Ormus and of Ind,  
Or where the gorgeous East with richest hand  
Showers on her kings barbaric pearl and gold,  
Satan exalted sat.”

In ordinary narrative the sentence would begin with the

subject, "Satan;" but here, by this inversion, "Satan" is introduced with immense pomp and splendor.

- "Him the Almighty Power  
Hurled headlong, flaming down the ethereal heights  
To bottomless perdition, there to dwell  
In adamant chains and penal fire,  
Who durst defy the Omnipotent to arms."

This is a very remarkable case of inversion, and it will be seen what emphasis is laid on the word "him" by placing it first in the sentence. The word "me" in the following passage gains the same emphasis :

"Me, though just right and the fixed laws of heaven  
Did first create your leader."

But nowhere can be found an example of more intense emphasis arising from inversion than in the following from Macbeth :

"Not in the legions  
Of horrid hell can come a devil more damned  
In ill to top Macbeth."

Here the name "Macbeth," being reserved till the last, comes in with all the force of a climax, and with all the emphasis that arises from an unusual position, and the introduction of the whole by the negative particle.

Poetry is full of these inversions, as may be seen in the following passages, which show an arrangement of words of constant occurrence :

"Aloft in godlike state  
The royal hero sate."—DRYDEN.

In prose "the royal hero" would stand first.

"And longer had she sung, but with a frown  
Revenge impatient rose."—COLLINS.

"Full many a gem of purest ray serene,  
The dark, unfathomed caves of ocean bear."—GRAY.

#### § 190. INVERSION IN PROSE.

Although inversion is not carried out to so great an extent in prose, it is nevertheless of much importance. Many remark-



able examples are to be found in the English Bible, which show how emphasis may be produced in this way. This is in part due to the fact that it is a translation; and the order of words of the original has in many cases been preserved.

"In the beginning God created the heavens and the earth."

The natural order would be—God created the heavens and the earth in the beginning.

"Blessed is he that cometh in the name of the Lord."

Natural order—He that cometh in the name of the Lord is blessed.

"Great and marvellous are thy works, Lord God Almighty."

Natural order—Thy works are great and marvellous.

"Among many nations there was no king like unto Solomon, who was beloved of God, and God made him king over all Israel, nevertheless even him did outlandish women cause to sin."

Here the emphasis upon the word "him" is of unusual force.

"Silver and gold have I none, but such as I have give I unto thee."

Such inversion as this is very unusual in prose, yet it is quite in accordance with the genius of the English language, and presents the statement with the utmost possible force.

Examples of a similar kind may be found everywhere in English prose, and always have the same effect.

"The man who first saw that it was possible to found a European empire on the ruins of the Mogul monarchy was Dupleix."—MACAULAY.

This is far more effective than if the sentence were written, Dupleix was the first man who saw, etc.

"Then was committed that great crime, memorable for its singular atrocity, memorable for the tremendous retribution by which it was followed."—MACAULAY.

The common order would be, Then that great crime was committed.

"Like the Puritans, he lived 'as ever in the great Taskmaster's eye.' Like them, he kept his mind continually fixed on an Almighty Judge and an eternal

reward. But not the coolest sceptic or the most profane scoffer was more perfectly free from the contagion of their frantic delusions."—MACAULAY.

Here the natural order would be as follows: He lived like the Puritans, etc. But the coolest sceptic or the most profane scoffer was not more perfectly free, etc. The position of the word "not" must be regarded as peculiarly emphatic.

Inversion is so common in English prose that it may be said to be quite as much in accordance with the genius of the language as any other figure; indeed, in many cases it may well be doubted whether there is any real inversion at all. Thus it may be quite as much the natural order to say, "Blessed are the pure in heart," as to say, "The pure in heart are blessed;" only in this case it becomes a species of exclamation, and assumes the order appropriate to that form of statement. Apart from this there is an abundant use of this figure, and he must be indeed a dull writer who does not frequently find occasion to employ it.

"The most questionable act of his life was the execution of Charles."

"The forerunner of the great restoration in our literature was Cowper."

"Of all conquerors, the greatest was Alexander."

In these examples the subject is put last, and is presented with the greatest possible emphasis. Sometimes the character of a subject may be emphasized by being placed in the first part of the sentence:

"For magnificence, for pathos, for vehement exhortation, for subtle disquisition, for every purpose of the poet, the orator, and the divine, this homely dialect, the dialect of plain workingmen, was amply sufficient."—MACAULAY.

A qualifying word is emphasized; as—

"Up went the flag to the top of the mast"—for "the flag went up."

"Away went the horse, and after him toiled the dismounted rider."

Any given word may thus be made to receive emphasis:

"Napoleon could not recover from this defeat, although he had retrieved his fortunes in others."

If it were required to arrange this sentence so as to emphasize the word "this," which is very important here, it could be done as follows:

"Although Napoleon had retrieved his fortunes in other defeats, yet he could not recover from this."

"Your attempts will be in vain, although you strain every nerve."

"In vain" will be emphasized by being placed last; as—

"Although you strain every nerve, your attempts will be in vain."

"You cannot escape;" "escape" may be emphasized thus: "Escape you cannot."

§ 191. ANASTROPHE.

Anastrophe means, generally, the inversion of words, but more particularly the inversion of words in immediate connection: as—

"Were ne'er prophetic sounds so full of woe."—COLLINS.

For "Prophetic sounds were ne'er."

"At length did cross an albatross."—COLERIDGE.

"Till clomb above the eastern bar  
The horned moon."—COLERIDGE.

"When round the lonely cottage,  
Roars loud the tempest's din."

§ 192. SYNCHESIS.

Synthesis is a kind of inversion where the words are in a confused order: as—

"Tumble precipitate; down dashed."

§ 193. TMESIS.

Tmesis has the effect of inversion. It is the division of a compound word into two: as—

"On what side soever," for "on whatsoever side."

"To God ward," for "toward God."

§ 194. HYPERBATON.

By this is meant inversion in the order of thought. It arises naturally from emotion or passion, and is the language of those who, when laboring under great excitement of feeling, express their ideas in a confused manner—thrusting forward indiscriminately those thoughts which are most prominent in their minds. This is explained by Longinus in a passage which is at once a definition and an illustration:



"For as when men are really impelled by anger, or fear, or indignation, or jealousy, or any other passion (for they are numberless and cannot be reckoned up), they are forever getting wrong; and when they have proposed one thing are constantly running off into another, absurdly obtruding some intermediate matter; and then again coming round to their original subject, are ever and anon pulled back suddenly from conflicting feelings, now this way, now that, as if the sport of a shifting wind; incessantly chopping and changing their expressions, their ideas, and the order of their natural connection in all sorts of ways, to suit their ever-varying purpose; so the best writers endeavor to imitate the truth of nature's doings by means of transpositions."

"In Herodotus," he continues, "is a speech which gives an example of this: 'For our affairs,' says a speaker, 'are balanced on a razor's edge. Men of Ionia, now is the crisis of our fate, whether to be free or slaves—yes, runaway slaves, the most abject and degraded; now, then, if you make up your mind to endure hardness, you will indeed have to encounter toil for the present, but you will be able to vanquish the enemy.'"

"The natural order," Longinus resumes, "was this: 'Men of Ionia, now is the time to submit to toil and labor, for our affairs are balanced on a razor's edge.' But he has transposed the salutation, 'Men of Ionia;' for he has commenced with giving utterance to his fears, as if he could not command himself to accost his hearers first, from his sense of imminent danger. In the next place he has distorted the order of the thoughts, for before he said they must exert themselves, he first assigns the reason why they should do so, saying, 'our affairs are balanced on a razor's edge,' so that his words seem not premeditated, but forced from him."

The following passage is from the same author:

"Thucydides is a great master of transposition; but Demosthenes is more abundant in this than any other writer, exhibiting an appearance of much earnestness, nay, of uttering everything on the spur of the moment by means of transposition, and dragging his hearers along with him into a perilous maze of things seemingly unconnected. For frequently suspending the thought with which he set out, and abruptly interposing by way of parenthesis a mass of matter apparently quite irrelevant, and thrust in quite incongruously and strangely, he puts the hearer in fear that he has suffered the subject to drop altogether, and compels him from earnest feeling to share the dangers of the speaker; then at length, towards the close, he very pertinently, but unexpectedly, adds the long-sought link of connection, and raises surprise and admiration still higher by the mere daring and imminent hazard of his transposition."

The following passage from Hamlet affords an admirable example of this figure:

"But two months dead!—nay, not so much, not two:  
So excellent a king; that was, to this,

Hyperion to a satyr: so loving to my mother,  
That he might not beteem the winds of heaven  
Visit her face too roughly. Heaven and earth!  
Must I remember? Why, she would hang on him,  
As if increase of appetite had grown  
By what it fed on: and yet, within a month—  
Let me not think on't—Frailty, thy name is woman!—  
A little month, or ere those shoes were old  
With which she followed my poor father's body,  
Like Niobe, all tears;—why she, even she—  
O heaven! a beast, that wants discourse of reason,  
Would have mourned longer—married with my uncle,  
My father's brother; but no more like my father  
Than I to Hercules: within a month,  
Ere yet the salt of most unrighteous tears  
Had left the flushing in her galled eyes,  
She married."

## § 195. HYSTERON PROTERON.

Hysteron proteron is similar to hyperbaton, but is more limited in its scope, being confined to a few words, where the order of thought is reversed, and that is put first which should stand last:

"Valet atque vivit."—TERENCE.

"He is well and alive."

This is sometimes considered as identical with anastrophe, already considered.

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## CHAPTER IX.

### FIGURES OF EMPHASIS ARISING FROM AN UNUSUAL OR STRIKING PRESENTATION.

## § 196. UNUSUAL OR STRIKING MODES OF STATEMENT.

THE third class of figures of emphasis comprises those by which statements are made in an unusual or striking manner. This class is a large one, including such figures as exclamation, interrogation, elliptical and pleonastic forms, with a few others.

## § 197. EXCLAMATION.

Exclamation is a figure of very extended application. It is closely connected with the expression of the feelings, and many of the so-called figures of emotion are merely different kinds of exclamation. It is also a form of statement varied from the common order, so as to avoid monotony, or to attract attention.

1. Exclamation associated with emotion. This will be further considered under the head of "The Emotions," and a general notice of its chief applications will suffice for the present. Its chief use is in poetry and oratory, which are pre-eminently the literature of the feelings.

"O unexpected stroke, worse than of death!"—MILTON.

"Me miserable! which way shall I fly  
Infinite wrath, and infinite despair?"—MILTON.

"O Time, the beautifier of the dead!"—BYRON.

Personification and apostrophe are associated with exclamation. It is also found in very animated prose.

"A heroic Wallace quartered on the scaffold cannot hinder that his Scotland become one day part of England, but he does hinder that it become on tyrannous terms a part of it. Fight on, thou brave, true heart, and falter not through dark fortune and through bright."—CARLYLE.

"Look there, O man of woman born! The bloom of that fair face is wasted."—CARLYLE.

2. Exclamation is also used simply to vary the style and give emphasis to passages. This is common in all kinds of prose writing. It is generally introduced by interjections, "oh," "alas," and by the words, "how," "what."

"When I have no more to say to you, you will like me no longer. How dreadful is that thought!"—LADY M. W. MONTAGU.

"What folly it would be to sacrifice liberty, and, for the sake of life, to give up that which alone makes life worth having!"

## § 198. SALUTATION.

A certain kind of exclamation is called "salutation." It is often intermingled with apostrophe, and is a salutatory address to the dead or absent.



"All hail to thee, Edmund Burke, the supreme writer of his century, the man of the largest and finest understanding!"—DE QUINCEY.

At other times it is simple exclamation addressed to some person or thing.

"Hail to the chief who in triumph advances!"—SCOTT.

This is addressed to the living Roderick Dhu.

"O thou, that with surpassing glory crowned!"—MILTON.

Satan's address to the sun is made to a visible object.

§ 199. EPIPHONEMA.

Another kind of exclamation is called "epiphonema." This is a grave reflection consequent upon statements that have preceded.

"Ne'er saw I, never felt a calm so deep!  
The river glideth at his own sweet will;  
Dear God! the very houses seem asleep;  
And all that mighty heart is lying still!"—WORDSWORTH.

§ 200. INTERROGATION.

Interrogation, like exclamation, may be used both with emotion and without it. On the one hand it may express the most intense passion; on the other it may be used merely to vary the form of statement, and give animation to style. Interrogation forms a sudden and abrupt change to ordinary statement, and passages are introduced in this way in order that they may be presented with greater emphasis; for the flow of the narrative is thrown out of its course, and the mind, which may be growing wearied, suddenly receives some new stimulus.

Two kinds of interrogation are frequently noticed:

1. Where an answer is expected.

2. Where no answer is expected. This is called the question of appeal, and is merely a statement thrown into the interrogative form. Of the two, the latter is far more commonly used for rhetorical purposes.

The noblest thoughts, the most sublime conceptions, and the most striking images may be found presented under this figure. Like exclamation, it is found through all the Sacred Scriptures, and has no less prominent a place in our own literature.

"Who would bear the whips and scorns of time,  
The oppressor's wrong, the proud man's contumely?"  
—SHAKESPEARE.

"Who would lose this intellectual being,  
Those thoughts that wander through eternity?"—MILTON.

"For who to dumb forgetfulness a prey,  
This pleasing, anxious being e'er resigned?"—GRAY.

"What objects are the fountains  
Of thy happy strain ;  
What fields, or waves, or mountains ;  
What shapes of sky or plain,  
What love of thine own kind, what ignorance of pain?"—SHELLEY.

"Breathes there the man, with soul so dead,  
Who never to himself hath said  
This is my own, my native land?"—SCOTT.

The power of this figure to present a statement with strong emphasis may be seen in the following passage from the letters of Junius :

"Let us consider you, then, as arrived at the summit of worldly greatness. Let us suppose that all your plans of avarice and ambition are accomplished, and your most sanguine wishes gratified, in the fear as well as in the hatred of the people. Can age itself forget that you are now in the last act of life? Can gray hairs make folly venerable?"

It is difficult to see how these concluding sentences could be presented with such a fierce and scornful emphasis in any other way than the sharp and direct personality which may characterize the interrogation.

The force of interrogation may be seen by comparing sentences which exhibit this figure side by side with plain statements :

"He could not lose this favorable opportunity by waiting for reinforcements."

"Was he to lose this favorable opportunity by waiting for reinforcements?"

"Life is not the most precious thing ; it is better to lose this than to lose honor."

"Is life the most precious thing? Is it not better to lose this than to lose honor?"

"No one would be so infatuated as to accept in good faith such a promise."

"Who would be so infatuated as to accept in good faith such a promise?"

Many questions are introduced by such formulas as, "Can any one suppose?" "Will it be believed?" "Can any one doubt?"

Interrogation is very common in oratory, especially in deliberative oratory where the presence of an opponent or an adverse party gives a personal flavor to the speeches. At the same time it is sufficiently prevalent in demonstrative and judicial oratory. Demosthenes employed this figure to a great extent. It is one of his characteristics that he seems to delight in hurling a whole mass of questions at the heads of his opponents or his auditors. Thus:

"But when, O my countrymen, will you begin to exert your vigor? Do you wait till roused by some dire event, till forced by necessity? What, then, are we to think of our present condition? . . . Or say, is it your sole ambition to wander through the public places each inquiring of the other—What news? Can anything be more new than that a man of Macedon should conquer the Athenians and give laws to Greece? Is Philip dead? No, but he is sick. Pray, what is it to you whether Philip is sick or not?"

Cicero's first oration against Catiline gives a remarkable example of interrogation in its opening sentences.

#### § 201. SERMOCINATIO.

In oratory there is a form of interrogation where the question is immediately followed by an answer. It is a species of dialogue with one's self, and is called "sermocinatio."

"Corruption has introduced such manners as have proved the bane and destruction of our country. Is a man known to have received foreign money? People envy him. Does he own it? They laugh. Is he formally convicted? They forgive him."—DEMOSTHENES.

"With what possible intent could you have sent them? For peace? But all had it. Well, then, for war? But you yourselves were desirous of peace."—DEMOSTHENES.

#### § 202. PERCONTATIO AND EXPOSITIO.

Sometimes the question and answer are more expanded, in which case they are each set down as a separate figure, the one being called "percontatio" and the other "expositio."

Percontatio is a consultation with the audience, or seeming inquiry, followed by the statement of one's own feelings.

Expositio is the statement following percontatio.



*Percontatio*.—"What will you say now when the viceroy shakes hands with the populace, and enfeoffs himself to the lowest popularity?"

*Expositio*.—"He should not proceed on the principles of Punic faith or of Parthian flight. To retain the affections of the public on negative terms is difficult; but to attach them by injuries, to annex the delusion of the public to his person, and the plunder of the country to his family, is a monster in the history of ambition."—GRATTAN.

This is not infrequent in ordinary prose composition.

"But was there nobody among the ninety thousand prisoners of Jerusalem who could have spoken to parts of this man's life? Doubtless there were, but to what purpose for people in their situation to come forward? One and all, positively without a solitary exception, they were themselves captives—slaves, condemned and despairing."—DE QUINCEY.

#### § 203. RESPONSIO SIBI IPSI.

Another form is sometimes distinguished as "*responsio sibi ipsi*," or answer to one's own question:

"Is any man fallen into disgrace? Charity doth hold down its head, abashed and out of countenance, partaking of his shame. Is any man disappointed of his hopes or endeavors? Charity crieth out, Alas! as if it were itself defeated. Is any man afflicted with pain or sickness? Charity looketh sadly, it sigheth, it groaneth, it fainteth, and languisheth with him. Is any man pinched with hard want? Charity, if it cannot succor, will condole. Doth ill news arrive? Charity doth hear it with an unwilling ear and a sad heart, although not particularly concerned in it."—BARROW.

#### § 204. PARENTHETICAL FIGURES.

Parenthetical figures include certain forms of expression in which the parenthesis is used.

The parenthesis has already been noticed in relation to perspicuity, and may now receive further attention from another point of view.

#### § 205. COMMENTUM.

One form of the parenthesis is sometimes considered as a separate figure under the name of "*commentum*," which may be defined as a passing comment, or reflection, on what has been said.

Horace Walpole, speaking of Dr. Johnson, says:

"Some of his own works show that he had at times strong excellent common-sense; and that he had the virtue of charity to a high degree is indubitable; but his friends (of whom he made woful choice) have taken care to let the world know that in behavior he was an ill-natured bear, and in

opinions as senseless a bigot as an old washerwoman—a brave composition for a philosopher !”

This parenthetical remark upon Dr. Johnson’s friends serves to give additional emphasis to the report which they made of him.

“Born to inherit the most illustrious monarchy in the world, and united at an early period to the object of her choice, whose virtues amply justified her preference, she enjoyed (what is not always the privilege of that rank) the highest connubial felicity.”—ROBERT HALL.

This passing comment upon the ordinary fate of exalted rank sets forth in a striking manner the unusual good fortune of the Princess Charlotte.

§ 206. APPOSITIO AND EXPLANATIO.

Under this head may be classed another figure, which consists in giving emphasis to any statement by placing words after it of an explanatory character. This is called “*appositio*,” and also “*explanatio*.”

“Music, painting, poetry—the æsthetic arts—are the results of genius and industry.”

The explanatory parenthesis renders this sentence clearer and more forcible.

“Ships by thousands lay below,  
And men in nations—all were his.”

The words “all were his” serve to enlarge our conception of the power of Xerxes.

“Above all, to an Irishman—to that Arthur Wellesley who, in the emphatic words of the learned gentleman [Mr. Sheil], ‘eclipsed his military victories by the splendor of his civil triumphs,’ to him was committed the great and glorious task of effecting the deliverance of the world.”—SIR ROBERT PEEL.

Here the statement that a great work was performed by an Irishman receives additional emphasis by the mention of his name and actions.

This figure is equally striking in the following passage :

“Let us not deceive ourselves, sir. These are the implements of war and subjugation—the last arguments to which kings resort.”—PATRICK HENRY.

With the parenthetical figures digression is also classed, but that has already been sufficiently considered under the head of perspicuity.

§ 207. ELLIPTICAL FIGURES.

Elliptical figures include all those forms of expression in which words are omitted or suppressed.

§ 208. ELLIPSE.

By ellipse is meant the omission of words :

“And yet, on the other hand, unless wariness be used, as good almost kill a man as kill a good book.”—MILTON.

If the ellipse were removed by the restoration of the words omitted, the sentence would assume some such form as this :

“And yet, on the other hand, unless wariness be used, *evil may result, for you might* as well almost kill a man as kill a good book.”

Ellipse, when not carried too far, tends to conciseness and energy of expression, and emphasizes statements by presenting them in a compact form or in an unusual manner. Carlyle deals frequently in this figure :

“The man is not of godlike physiognomy any more than of imposing stature or costume—close shut mouth with thin lips, prominent jaws and nose, receding brow, by no means of Olympian height ; head, however, is of long form, and has superlatively gray eyes in it. Not what is called a beautiful man, nor yet by any means a happy.”

§ 209. ZEUGMA.

Zeugma is a figure in which, by the omission of one word, another is joined to words with which it has properly no connection :

“They wear a dress like that of the Scythians, but a language peculiar to themselves.”

By the omission of the word “speak,” the word “wear” is here used in connection with “language.”

§ 210. SYNESIS.

Synesis is an adaptation of the construction to the sense of words rather than to their grammatical character :

“My paternal home was made desolate, and he himself was sacrificed.”



It is plain that "he himself" refers to father as an antecedent; that word, however, has not been expressed, but is implied in the word paternal.

## § 211. ANACOLUTHON.

Anacoluthon is a disagreement in construction between the latter and the former part of a sentence. The proposition is left unfinished, and something else is introduced to complete the sentence. The emphatic force of this figure arises from its suggestion of emotion on the part of the speaker:

"If thou be'st he—but O, how fallen, how changed  
From him who in the happy realms of light,  
Clothed with transcendent brightness, didst outshine  
Myriads, though bright!"

Here the completion of the sentence is prevented by the suffering of the speaker. The same thing is seen in the following lines:

"Into what pit thou seest,  
From what height fallen—so much the stronger proved  
He with his thunder; and till then who knew  
The force of those dire arms?"

"I perish by this people which I made,  
Though Merlin sware that I should come again  
To rule once more—but let what will be, be.  
I am so deeply smitten through the helm  
That without help I cannot last till morn."—TENNYSON.

"All study is not reading, any more than all reading is study. By study I mean—but let one of the noblest geniuses and hardest students of any age define it for me. 'Study,' says Cicero, 'is the persistent and intense occupation of the mind, directed with a strong effort of the will to any subject.'" —EDWARD EVERETT.

"They are not uncivil to him, but they are peremptory to the extent of—Rotch may shudder to think what."—CARLYLE.

## § 212. APOSIOPESIS.

Aposiopesis is very similar to the last. It is a sudden pause in the course of a sentence by which the conclusion is left unexpressed:

"For there I picked up on the heather,  
And there I put within my breast,  
A moulted feather, an eagle's feather—  
Well—I forget the rest."—BROWNING.

Although the sentence is unfinished, yet the unexpressed words are implied, and with deep significance. In the following passage the effect of this figure is very striking:

"The blood and spirit of Le Fevre, which were waxing cold and slow within him, and were retreating to their last citadel—the heart—rallied back; the film forsook his eyes for a moment; he looked up wistfully in my Uncle Toby's face, then cast a look upon his boy; and that ligament, fine as it was, was never broken. Nature instantly ebbed again; the film returned to its place; the pulse fluttered—stopped—went on—throbbed—stopped again—moved—stopped— Shall I go on? No."—STERNE.

§ 213. EPANORTHOSIS.

Another very similar figure is found in epanorthosis. Here a statement is retracted in order that something stronger may be substituted:

"Well, we shall yield Spain, and then you will pass into Africa. Will pass, did I say? This very year they ordered one of their consuls into Africa, the other into Spain."—HANNIBAL, from "Livy."

"Rejoice, my friends, the tyrant dies this day. This day, do I say? This very moment in which I kept silence he suffered for his crime."—APOLLONIUS OF TYANA.

"The burden of thought from having given the chief value to the vellum, has now become the chief obstacle to its value—nay, has totally extinguished its value."—DE QUINCEY.

In these passages the first statement is felt to be inadequate, and by being retracted it causes the strongest possible emphasis to be placed upon that which is substituted for it.

§ 214. INTERRUPTIO.

Another figure of the same kind is found in interruptio, where a speaker interrupts himself in the course of his thought and turns away to something else. But, as in the preceding cases, the unuttered words are left to the imagination, and thereby gain a greater force:

"Spite of the weak heart so have I  
Lived ever, and so fain would die,  
Living and dying thee before,  
But if thou leavest me—

Less or more

I suppose that I had spoken thus  
When—have mercy, Lord, on us!—  
The whole face turned upon me full."

—ROBERT BROWNING.

In the preceding lines the effect of this figure is to give greater stress both to that which precedes the interruption and that which follows it.

“Where in the Iliad shall we find simplicity and pathos which shall vie with the narrative of Moses; or maxims of conduct to equal the Proverbs of Solomon; or sublimity which does not fade away before the conceptions of Job, or David, or Isaiah, or St. John? But I cannot pursue this comparison. I feel that it is doing wrong to the mind which dictated the Iliad, and to the other mighty intellects on whom the light of the holy oracles never shined.”—WAYLAND.

By thus interrupting himself, the writer has in this case made his comparison more striking.

§ 215. SUPPRESSIO.

In this figure the anticipated conclusion of a sentence is suppressed, and something else is substituted:

“Julius Cæsar had his Brutus; Charles the First had his Cromwell; and George the Third—may profit by their example.”—PATRICK HENRY.

In this sentence there is a deep significance which conveys the strongest conceivable emphasis.

§ 216. ASYNDETON.

Asyndeton is the omission of conjunctions. It produces emphasis by introducing circumstances in an unusual manner, and by the exciting effect of rapid utterance.

The best examples of this may be found in the New Testament:

“In all things approving ourselves as the ministers of God, in much patience, in afflictions, in necessities, in distresses, in stripes, in imprisonments, in tumults, in labors, in watchings, in fastings; by pureness, by knowledge, by long-suffering, by kindness, by the Holy Ghost, by love unfeigned, by the word of truth, by the power of God, by the armor of righteousness on the right hand and on the left, by honor and dishonor, by evil report and good report.”—ST. PAUL.

The omission of conjunctions makes this construction unusual, and thus gives emphasis to the different topics which are enumerated. Another example of the same kind is seen in the following passage:

“Be ye kindly affectionate one to another, with brotherly love, in honor



preferring one another, not slothful in business, fervent in spirit, serving the Lord, rejoicing in hope, patient in tribulation, continuing instant in prayer, distributing to the necessities of the saints, given to hospitality."—ST. PAUL.

While the omission of conjunctions attracts attention from the fact that such a construction is unusual, the reader will also observe how much energy and animation is produced by this figure. The emphasis caused by asyndeton may be attributed, first, to its striking character, and, secondly, to its vivacity.

#### § 217. PLEONASTIC FIGURES.

Pleonastic figures include all forms of expression in which words are multiplied for the sake of emphasis.

#### § 218. PLEONASM.

By pleonasm is meant the employment of more words than usual, or of redundant words. When properly employed it is productive of a high degree of emphasis :

"The Lord he is God."

Here the word "he" is emphasized, and indicates more strikingly the antecedent "Lord."

"Thy rod and thy staff they comfort me."

The emphasis placed on the word "they" serves to call greater attention to the antecedents.

#### § 219. ANALEPSIS.

Analepsis is another name for pleonasm, as above defined, being a grammatical redundancy employed for rhetorical emphasis :

"Health, virtue, industry—these are the elements of happiness."

"The armaments that thunder-strike the walls  
Of rock-built cities, bidding nations quake,  
And monarchs tremble in their capitals—

These are thy toys."—BYRON.

In these examples different things are mentioned individually, and then by means of this figure are combined with greater emphasis in one conception.

## § 220. POLYSYNDETON.

Another form of pleonastic figures is found when conjunctions are used to an unusual degree. This is called polysyndeton.

This figure, like asyndeton, is found best exemplified in passages in the New Testament :

“For I am persuaded that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature shall be able to separate us from the love of God, which is in Jesus Christ our Lord.”—ST. PAUL.

Here the conjunctions are multiplied to an unusual degree, and therefore the topics mentioned receive the greater attention. Each one is also presented before the mind with some degree of formality, so that the emphasis must be placed upon each word. This is equally visible in the following passage :

“That ye being rooted and grounded in the faith, may be able to comprehend with all saints what is the breadth, and length, and depth, and height, and to know the love of God that passeth knowledge.”—ST. PAUL.

## § 221. ASYNDETON AND POLYSYNDETON CONTRASTED.

Asyndeton and polysyndeton may sometimes be found illustrated in the same passage: as—

“So eagerly the fiend  
O'er bog or steep, through strait, rough, dense, or rare,  
With head, hands, wings, or feet, pursues his way,  
And swims, or sinks, or wades, or creeps, or flies.”—MILTON.

Here the emphasis arising from asyndeton is due to its energy and animation, while that which arises from polysyndeton is due to its gravity and formality.

These two figures are also illustrated in the following passage :

“Dining one day, at an alderman's in the city, Peter observed him expatiating after the manner of his brethren on the praises of his sirloin of beef. ‘Beef,’ said the sage magistrate, ‘is the king of meat. Beef comprehends in it the quintessence of partridge, and quail, and venison, and pheasant, and plum-pudding, and custard.’ . . . ‘Bread,’ said he, ‘dear brothers, is the staff of life, in which bread is contained inclusive the quintessence of beef, mutton, veal, venison, partridges, plum-pudding, and custard.’”—SWIFT.

The first portion of the above passage exhibits polysyndeton, and has a slow, grave movement, while the latter part, which consists of asyndeton, is marked by briskness and animation.

Asyndeton and polysyndeton, though differing in this way, contribute each to emphasis.

Asyndeton gives emphasis by introducing circumstances in a rapid and energetic manner.

Polysyndeton gives emphasis by introducing circumstances in a slow and formal manner.

Of the two, the emphasis given by polysyndeton is the greater.

Polysyndeton has the greater gravity and solemnity; asyndeton the higher animation.

#### § 222. PAROEMIAC FIGURES.

Paroemiatic figures include all proverbs, apophthegms, maxims, sayings, "saws," and the like.

#### § 223. PROVERB.

A proverb is the utterance of a truth, derived from general experience, in a concise and striking form.

Lord John Russell defines it as "the wit of one and the wisdom of many."

A proverb must be brief; the language must be simple; and it must also have some other peculiarity in order to catch the attention, be readily committed to memory, and long retained. This is sometimes done by alliteration: as—

"All is not gold that glitters."

"Penny wise, pound foolish."

Sometimes rhyme is employed: as—

"Many a slip 'twixt cup and lip."

"To-day be mine, to-morrow thine."

Antithesis is used very extensively:

"Out of sight, out of mind."

"Nothing venture, nothing have."

Proverbs are constantly introduced into literature.

"For the ages after Alexander, it is certain that Greece proper was so much broken in spirit by the loss of her autonomy, dating from that era, as



never again to have rallied sufficiently to produce a single man of genius—not one solitary writer who acted as a power upon the national mind. Callimachus was nobody, and not decidedly Grecian. Theocritus, a man of real genius in a limited way, is a Grecian in that sense only according to which an Anglo-American is an Englishman. Besides, one swallow does not make a summer.”—DE QUINCEY.

The proverb introduced at the close of this passage serves to give emphasis to the main proposition.

§ 224. APOPHTHEGM.

The apophthegm is a short, pithy sentence or maxim, and it contributes to emphasis by its conciseness and energy. A large proportion of those passages which are widely known and quoted are of this description. Among English writers the following abound most in this:—Poets—Shakespeare, Milton, Pope;—Prose writers—Bacon, Sir Thomas Browne, Emerson. Among writers of the present day, George Eliot employs this figure very extensively. The following are examples:

“We are such stuff  
As dreams are made on; and our little life  
Is rounded by a sleep.”—SHAKESPEARE.

“To be weak is miserable,  
Doing or suffering.”—MILTON.

“A little learning is a dangerous thing.”—POPE.

“A crowd is not company; and faces are but a gallery of pictures; and talk but a tinkling cymbal, when there is no love.”—BACON.

“Many have ruled well who could not perhaps define a commonwealth; and they who understand not the globe of the earth command a great part of it. When natural logic prevails not, artificial too often faileth. When nature fills the sails, the vessel goes smoothly on; and when judgment is the pilot, the insurance need not be high. When industry builds upon nature, we may expect pyramids; when that foundation is wanting, the structure must be low.”—SIR THOMAS BROWNE.

§ 225. EPIGRAM.

The epigram may also be named among those figures which contribute to emphasis by making statements in an unusual or striking manner; but other qualities belong to it which form its chief characteristics, and it will receive full consideration in connection with the subject of the ridiculous.

## CHAPTER X.

## ENERGY.

## § 226. DEFINITION OF ENERGY.

THE word energy is used by Dr. Whately in a very comprehensive sense, namely, as expressive of that vital element in style which is here called persuasiveness. Such an extension of its meaning is, however, liable to objection; first, because it has a definite signification of its own; and, secondly, because there are certain qualities belonging to this present division of style which cannot be classified under such a head. This word is generally explained by such terms as "force," "vigor," or "strength," and energy in style may, therefore, be defined as strength of expression.

A general example of this quality may be found in the following passage from Emerson:

"A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do. He may as well concern himself with his shadow on the wall. Out upon your guarded lips. Sew them up with packthread—do. Else, if you would be a man, speak what you think to-day in words as hard as cannon-balls, and to-morrow speak what to-morrow thinks, in words as hard again—though it contradict everything you said to-day. 'Ah, then,' exclaim the aged ladies, 'you shall be sure to be misunderstood.' Misunderstood! It is a right fool's word."

## § 227. SIMPLICITY AS TENDING TO ENERGY.

The first requisite of energy is simplicity.

The strongest words are often the simplest: Thus, "die" is stronger than "expire," "live" than "exist," "rot" than "decay." Shakespeare says, in a passage of memorable force, "to lie in cold obstruction and to *rot*;" and Byron expresses vehement scorn by the use of the same word: "Such clay as *rots* into the souls of those whom I survey." Pope caps a climax of contempt by means of the same word:

"Fixed like a plant on his peculiar spot,  
To draw nutrition, propagate, and rot."

Simple words are so clear and so familiar that their meaning is unmistakable; their force also cannot be evaded; and when properly directed they strike home with resistless effect.

"A broken complexion," says Emerson, "a swinish look, all blab." No other words can have the force of "swinish" and "blab." It is a common saying that when a man feels strongly he expresses himself in "plain Saxon," which may be accepted as the testimony of the common mind to the superior energy of simple words. It is surprising how many of Shakespeare's most vigorous lines are marked by the presence of some simple word which takes the chief emphasis. The following will explain what is meant:

"Aye, there's the *rub*."

"O my offence is *rank*, it *smells* to heaven!"

"Enterprises of great *pith* and moment."

The force of simple speech is seen in proverbs and old "saws." It is also seen in the sayings of great men, and especially in the words attributed to that most energetic of statesmen, Bismarck, who flings his words at the world with a simplicity and a directness that is only equalled by his cynicism. "Blood and iron" is his policy. "Let Paris fry in her own fat" was his well-known remark when that city was encircled by its besiegers. Artificial words are best for innuendo, but simple words for direct and vigorous statement.

Such vigorous expressions abound in the speeches of Burke and in the writings of De Quincey, two authors whose style exhibits beyond all others the extremes of most elaborate splendor and homely simplicity; who were equally at home amid the pomps and sounding harmonies of rhythmical periods, or the plain and vigorous phraseology of the most common and familiar speech.

The following examples are from Burke:

"Of these two propositions I shall give such damaging proof that, however the contrary may be whispered in circles or bawled in the newspapers, they never more will dare to raise their voices in this house."

"But still it sticks in their throats."

"They wait until Carnot shall have snorted away the fumes of the indigested blood of his sovereign."



"All this is mighty well."

"We have not been drawn and trussed in order that we may be filled, like stuffed birds in a museum, with chaff and rags, and paltry blurred shreds of paper about the rights of man. . . . We have real hearts of flesh and blood beating in our bosoms."

§ 228. CONCISENESS AS TENDING TO ENERGY.

Conciseness is another requisite to energy. The intimate connection between these two qualities is admirably illustrated in the case of the Spartans, who cherished the habit of using as few words as possible, yet of making those words pregnant with meaning. Hence arose the terms "Spartan brevity," "laconic speech," "a laconic saying," which have always been synonymous with energetic brevity. This quality is exemplified in the pages of Thucydides, who never uses a superfluous word, and who was thus able to make his work what he desired it to be—in his own condensed statement, a *κρήμα ἐς αἰεί*—an everlasting possession. The style of Tacitus is of the same kind, but more highly elaborated. Many of his sentences have the brevity and weight of maxims :

"They make a solitude, and call it peace."

"We should have lost our memory also with our voice, if it had been possible as well to forget as to keep silent."

"To woman it is given to weep, to man to remember."

No author, however, has surpassed Dante in this respect. His great poem is a storehouse of quotations; and he himself sought diligently to attain to the most pregnant brevity of speech, for he more than once refers to it in a pointed manner :

"There is no greater pain," he says, "than in sorrow to recall a happy time."

Tennyson has reproduced this :

"A sorrow's crown of sorrow is remembering happier days."

At the end of the episode of Francesca da Rimini is the line—

"On that day we read in it no farther."

Here by metalepsis is the implied statement of their death.

"I made a gibbet for myself with my own dwelling."

The speaker in the mystic wood of self-murderers here sums up, together with his own suicide, the utter ruin of his family.

"He listens well who marks the saying,"

"It is good to know of some ; of others it is well to be silent."

These lines explain themselves.

The stern judgment of an indignant patriot is passed upon Pope Celestine V. in the famous line :

"Chi fece per viltate il gran rifiuto."

"Who made through cowardice the grand refusal."

Allusion is made to his pusillanimity in refusing to retain the office of pope in a time of difficulty. In equally famous lines he passes his judgment upon those who have lived for themselves, were neither good nor bad, and therefore have no place either in heaven or hell :

"Misericordia e Giustizia gli sdegnà ;  
Non ragioniam di lor, ma guarda e passa."

"Mercy and justice both alike disdain them ;  
Take no account of them, but look and pass."

#### § 229. RETRENCHMENT OF SUPERFLUOUS WORDS AND PHRASES.

Where the aim is not merely perspicuity, but also an energetic conciseness, it is necessary to subject the style to close restraint, and divest it of all words or phrases that are superfluous. Where these are retained, the language may, indeed, be clear, but it is apt to be weak and ineffective. Each word should add something in itself ; it should be actually needed, or else it is better elsewhere. "Obstat," says Quintilian, "quidquid non adjuvat."

The following passages are perfectly clear, but may be made more concise :

"Being content with deserving a triumph, he refused the honor of one."

"Being" may be omitted.

"There is nothing which is more beneficial to a state than a healthy and vigilant public spirit."

"There is" and "which" may be omitted.

"After having attempted it three times, he found the task an impossible one, and so he concluded to desist."

Omit "after," "so he."

"The king, finding that the Parliament was as troublesome as ever, determined to dissolve it."

Omit "that," "was."

"When he was unfortunate, he was humble enough; but when he was prosperous he became the vainest of men."

"When unfortunate" and "when prosperous" is better.

Phrases and clauses should be rejected, like words, whenever they are superfluous. It has already been shown how such phrases interfere with perspicuity, but reference is now made to cases in which there is no obscurity at all. Indeed, a fault often arises from the very effort to give additional clearness, but the result is a certain tediousness and feebleness, by which the sentence is weakened, and all its clearness thus made of no avail.

In the style of Johnson there is a perpetual tendency to repeat the idea expressed in one clause under a different form in the next. A proposition is made, then reiterated in other words, and this again is discussed only to be again presented. By a plentiful use of the figures of antithesis, apposition, and the like, there is apparent variety; but when the subject-matter is analyzed the redundancies become apparent, and thus the judgment of De Quincey can scarcely be considered too severe when he says that Johnson was "the most faulty writer in this kind of inanity that has ever played tricks with language."

In the following example the repetitions are italicized:

"He that willingly suffers the corrosions of inveterate hatred, *and gives up his days and nights to the gloom, and malice and perturbations of stratagem,* cannot surely be said to consult his ease."

Here a self-evident proposition is presented with unrivalled wordiness and turgidity.

"Resentment is a union of sorrow with malignity, a combination of a passion which all endeavor to avoid with a passion which all concur to detest."



In the second clause there is a mere echo of the meaning of the first, presented as a comment, with an attempt to conceal its monotony under the form of antithesis.

§ 230. PRECISION.

Another essential to energy is precision. By this quality the writer is enabled to say exactly what he means, and to speak directly to the point. This subject has already been fully discussed in respect of the nature of words, and the distinctions in their meanings; but something still remains to be said with regard to its connection with energy, and this refers chiefly to the superiority in this respect of definite terms over indefinite.

§ 231. THE DEFINITE MORE ENERGETIC THAN THE INDEFINITE.

The use of the definite for the indefinite tends to produce a forcible impression upon the mind. It gives a distinct picture of something, instead of a vague statement, and upon this the mind seizes. Whenever an author is able to particularize, he is sure of exciting interest. Among the characteristics of the style of Macaulay, none will serve to account for its great vigor and effectiveness more than his attention to this very thing.

"Five hundred years before the Christian era, the citizens of the republics around the *Ægean* Sea formed perhaps the finest militia that ever existed."

Here there is a description full of picturesque force of the "Greeks," suggesting their republican forms, and the situation of the Greek states.

"The Highland gentleman who a century ago lived by taking blackmail from his neighbors committed the same crime for which Wild was accompanied to Newgate by the huzzas of two hundred thousand people."

Here the indefinite terms would be illustrated by a sentence like the following: The Highland chiefs committed with impunity the same crimes for which English highwaymen were executed. "Blackmail," "neighbors," "Wild," "Newgate," and "huzzas of two hundred thousand spectators," are all bits

of definite description, which are reproduced by the mind in the most vivid manner.

"At feeding-time we observe that men of all nations grow savage if, by a fine scene, you endeavor to make amends for a bad beefsteak."—EMERSON.

This idea expressed in an indefinite manner would be: Mental taste is less influential than bodily appetite.

"Do not think that the youth has no force because he cannot speak to you and me. Hark, in the next room who spoke so clear and emphatic? Good heaven! it is he—it is that very lump of bashfulness and phlegm which for weeks has done nothing but eat when you were by, that now rolls out his words like bell-strokes."—EMERSON.

This vigorous bit of description, when rendered into indefinite forms, is: We cannot tell what is in a boy by observing his action towards his superiors.

"The nonchalance of boys who are sure of a dinner is the healthy attitude of human nature."—EMERSON.

When stated indefinitely this becomes: Man is seen at his best in times of prosperity.

This principle is visible in proverbs. Here the indefinite is avoided, and the expression assumes a direct form: as—

"A bird in the hand is worth two in the bush."

"A cat in gloves catches no mice."

#### § 232. THE CONCRETE MORE ENERGETIC THAN THE ABSTRACT.

The same principle is exemplified by the superior energy of the concrete as compared with the abstract.

Abstract terms are grasped with difficulty by the mind, but the concrete tells its own story. The one is vague, the other presents a picture. The allegory affords no exception to this. Here things dealt with are abstractions, but they are presented under concrete forms. When allegory fails, it is because the personages are too abstract.

The history of the English dramã is instructive on this point. In the Mystery plays of the Middle Ages religious legends were made use of, and the characters were such as seemed real, and therefore were full of interest. Then came the era of the Morality plays, when the characters were abstract qual-

ities: when Catholicism contended with Protestantism, Ambition with Loyalty, Patriotism with Treason, Virtue with Vice. But this quickly passed away. The world preferred Macbeth to Ambition, and Othello to Jealousy.

The same thing may also be seen in sermons. The most uninteresting and least effective are those which dwell upon abstract themes. The great preachers are direct, and not general; they deal little in abstractions. They come to the hearer like Nathan to David, and say, "Thou art the man!" These are the men who reason most energetically, because most definitely, upon temperance, righteousness, and judgment to come, so that, like Felix, the hearers tremble.

§ 233. DEMONSTRATIVE WORDS AN AID TO ENERGY.

The demonstrative pronouns are aids towards definiteness of statement.

"I have coveted no man's silver or gold," says St. Paul; "yea, you yourselves are witnesses that these hands have ministered."

In this demonstrative there is unusual force. A fuller demonstrative is to be seen in the following:

"That tongue of his that bade the Romans mark him."

"Yonder" and "yon" point out a thing with great force:

"Near yonder copse." "Hard by yon wood." "Yon tower-capp'd Acropolis."

Also where an object is still more distinctly pointed out, as in the figure vision:

"The Niobe of nations—there she stands,  
Childless and crownless!"—BYRON.

This definiteness is increased by the use of proper names rather than common terms; for a proper name is the most definite possible. Thus we may go through different gradations of definiteness in the following order: A man, a Greek, an Athenian, an Athenian philosopher, Socrates. When we come to the name "Socrates," we have reached a point in the way of definiteness beyond which we can go no farther.

Thus, in the saying attributed to Nelson, "A peerage or Westminster Abbey," we have the definiteness of a proper



name, and an expression of the same idea which is found more generally stated in "Victory or death."

"When I rest in perfect humility," says Emerson, "when I burn in pure love, what can Calvin or Swedenborg say more?"

Here the names "Calvin" and "Swedenborg" represent respectively "dogmatic theology" and "mysticism."

#### § 234. PROPER TERMS.

The effective employment of proper names is admirably illustrated in the following passage from Macaulay, which is so well known that the image in the last clause has become proverbial. Speaking of the Church of Rome, he says :

"She was great and respected before the Saxon had set foot in Britain, before the Frank had passed the Rhine, when Grecian eloquence still flourished at Antioch, when idols were still worshipped at the temple of Mecca ; and she may still exist in undiminished vigor when some traveller from New Zealand shall, in the midst of a vast solitude, take his stand on a broken arch of London Bridge to sketch the ruins of St. Paul's."

Here, instead of the general phrases, "ancient times" or "before the rise of modern nations," we have a series of historical events brought forward, such as the origin of England and France, and suggestions of the prevalence of Christianity and the rise of Mohammedanism, while, instead of "future times," we have the vivid picture of the New Zealander.

Reduced to indefinite expressions the above sentence would read : She was great and respected before the rise of modern nations, and she may still exist in undiminished vigor in the distant future, when a new civilization shall supplant the old.

Another passage from the same author illustrates this principle equally well. His statement in general terms is that the policy of the Church of Rome has been to encourage reformers and aid them to the utmost, while that of the Church of England has been to thwart and repel them. With his usual love of definiteness, he expresses this in the following way :

"At Rome the Countess of Huntingdon would have had a place in the calendar as St. Selina, and Mrs. Fry would be the foundress and first superior of the Blessed Order of the Sisters of the Jails. Place Ignatius Loyola at Oxford. He is certain to become the head of a formidable secession. Place John Wesley at Rome. He is certain to be the first general of a new society devoted to the interests and honor of the Church."

## § 235. OTHER QUALITIES OF STYLE THAT TEND TO ENERGY.

There are certain terms applied to style which are sometimes used as synonymous with energy, and sometimes as indicative of qualities that tend to energy. The chief of these will now be considered.

Vehemence is an important quality in oratory. It was the chief characteristic of Demosthenes, called by Æschines *δεινότης*, when he took the trouble to warn the judges against the fiery energy of his great opponent. The best examples of this in English literature are to be found in the speeches of the Earl of Chatham, from one of which the following passage is taken :

“The people whom they affect to call contemptible rebels, but whose growing power has at last obtained the name of enemies ; the people with whom they have engaged this country in war, and against whom they now demand our implicit support in every measure of desperate hostility—their people, despised as rebels or acknowledged as enemies, are abetted against you, supplied with every military store, their interests consulted, and their ambassadors entertained by your inveterate enemy, and our ministers dare not interpose with dignity or effect. Is this the honor of a great kingdom ? Is this the indignant spirit of England, who but yesterday gave laws to the house of Bourbon ?”

Vehemence implies strong personal feeling, and therefore it is peculiar to oratory. It is also seen in other kinds of composition ; as, for instance, in the famous letter of the Caliph Haroun-al-Raschid to the Emperor Nicephorus :

“Haroun-al-Raschid, the Commander of the Faithful, to Nicephorus the Roman dog—I have received thy letter, oh thou son of an unbelieving mother ! Thou shalt not hear, thou shalt behold my reply.”

The term massive is sometimes applied to a style which exhibits cogent argument in concise language expressed with dignity and force :

“Though all the winds of doctrine were let loose to play upon the earth, so truth be in the field, we do injuriously, by licensing and prohibiting, to misdoubt her strength. Let her and falsehood grapple. Who ever knew truth to be put to the worse in a free and open encounter ?”—MILTON.

A style is called masculine when it exhibits a certain rugged force without much attention to elegance. This term is often applied to the prose of Carlyle and the poetry of



Browning. Here there are frequent faults of carelessness, or even rudeness ; but the great qualities of these writers make them effective in spite of such faults.

A style which exhibits conciseness without meagreness, and which is forcible and axiomatic, is called terse :

“If you would not be known to do anything, never do it. A man may play the fool in the drifts of the desert, but every grain of sand shall seem to see.”—EMERSON.

“We are told by Mr. Dundas that there is no eagerness for reform. Five minutes before Moses struck the rock this gentleman would have said that there was no eagerness for water.”—SYDNEY SMITH.

An incisive style means the exhibition of great precision and conciseness ; direct force, keenness, and adroitness, with a dash of sarcasm :

“I found in your letter the usual remarks about fire, fagot, and bloody Mary. Are you aware, my dear priest, that there were as many persons put to death for religious opinions under the mild Elizabeth as under the bloody Mary? The reign of the former was, to be sure, ten times as long ; but I only mention the fact, merely to show you that something depends on the age in which men live, as well as on their religious opinions. Three hundred years ago men burned and hanged one another for these opinions. Time has softened Catholic as well as Protestant. They both required it, though each perceives only his own improvement, and is blind to that of the other. We are all the creatures of circumstances. I know not a kinder or a better man than yourself ; but you, if you had lived in those times, would certainly have roasted your Catholic.”—SYDNEY SMITH.

Soberness implies gravity and restraint, the absence both of emotion and of ornament. It is generally confined to writings of an argumentative character, and the most familiar examples are the so-called “doctrinal” sermons. The force that is in these arises from the cogency of the argument.

Severity implies a still greater restraint upon style. The argument here is made the chief thing ; and the only aim of the writer is to present this with clearness, leaving it to produce its effect. Severity requires the utmost conciseness of expression and an utter absence of ornament. Butler’s Analogy may be mentioned as an example.

Dignity is exhibited where the thought is elevated and the style is more or less elaborate. It is associated with a certain stateliness and pomp. The term is often applied to the style



of Johnson, Gibbon, Robertson. The following passage from Carlyle will serve as an illustration :

"Conquerors are a race with whom the world could well dispense ; nor can the hard intellect, the unsympathizing loftiness, and high but selfish enthusiasm of such persons inspire us in general with any affection ; at best it may excite amazement ; and their fall, like that of a pyramid, will be beheld with a certain sadness and awe. But a true poet, a man in whose heart resides some affluence of wisdom, some tone of the 'eternal melodies,' is the most precious gift that can be bestowed on a generation ; we see in him a freer, purer development of whatever is noblest in ourselves ; his life is a rich lesson to us ; and we mourn his death as that of a benefactor who loved and taught us."

#### § 236. ILLUSTRATIONS FROM VARIOUS AUTHORS.

Before concluding this notice of energy, it may be well to give a few further illustrations from authors who are distinguished for this quality ; and here it is scarcely necessary to say that the first place in this respect must be assigned to the Sacred Scriptures. This is owing partly to the nature of the Hebrew mind, which was characterized by a power of intense concentration on one thing, so that its utterances were made with a vehemence and fervor that surpass everything else known to the sons of men. It is also due in part to the themes treated of, which were such as stir up the feelings to their lowest depth. This will be the conclusion of those who consider the character of those writings merely from a literary point of view, and with no reference to their theological or spiritual claims.

Shakespeare, who exhibits every quality, is equal to every occasion, and affords examples of the most energetic expression. His works abound with such phrases as these :

"The foremost man of all the world." "A deed without a name."  
 "Pride, pomp, and circumstance of glorious war." "Curses not loud, but deep."  
 "Thrilling regions of thick-ribbed ice." "The deep damnation of his taking off."

The greatness of Milton's themes, and the intense earnestness of his character, makes this quality a prevalent one in the works of that author. The following examples will serve to illustrate his capacity for energetic expression :

"Infinite wrath and infinite despair." "A shout that tore hell's concave."  
 "The mind is its own place, and in itself can make a heaven of

hell, a hell of heaven." "Fierce as ten furies, terrible as hell." "Millions of spirits for his fault amerced." "Tears such as angels weep."

Energy is manifest among the succeeding English poets; but nowhere in the same degree till we come to Byron, with whom it is the prominent quality. The following passages are in his most vehement manner:

"Though the strained mast should quiver as a reed,  
And the rent canvas fluttering strew the gale,  
Still I must on."

"From peak to peak, the rattling crags among,  
Leaps the live thunder."

"The hell of waters! how they howl and hiss,  
And boil in endless torture."

"A father's love and mortal's agony  
With an immortal's patience blending."

Scott and Campbell exhibit this quality in a high degree, and in our own day it is visible in Browning. The following passages afford examples:

"The war that for a space did fail,  
Now trebly thundering swelled the gale,  
And—'Stanley!' was the cry."—SCOTT.

"Then shook the hills with thunder riven,  
Then rushed the steed to battle driven,  
And louder than the host of heaven,  
Far flashed the red artillery."—CAMPBELL.

#### § 237. FAULTS OF STYLE AS OPPOSED TO ENERGY.

It remains now to notice the faults of style as opposed to energy.

The most prominent of these is the weak style, by which is meant that sort of writing in which the language falls short of the subject or occasion.

If, for example, the occasion demands vehement force, a style that is merely elegant would be weak, since it would be utterly inadequate. Thus the style and treatment of one of Addison's papers in the *Spectator* would be weak when brought to bear upon a great theme like that of the guilt or innocence of Warren Hastings.

A weak style also results when an author undertakes a task that is above him, as when Martin Farquhar Tupper ventured to write a conclusion to *Christabel*. In general, when an author is successful in one class of writing, he should apply himself to that, and not go beyond it. A good essayist will write weak novels. The brilliant Macaulay left a fragment of a very dull work of fiction; the witty poet Aytoun failed as a novelist; the novelist Bulwer was by no means brilliant as an essayist; Dickens was nothing outside of his fictions. In short, when a writer leaves his own department, and attempts another, the result is deplorable, except in the case of a few very versatile minds. No one affirms this more strongly than Horace, who again and again refuses to leave his light themes for the loftier but more dangerous realms of epic song.

In these cases the style may be said to be only relatively weak. There is another weakness of style, which amounts to positive puerility, where the writer shows plainly that his ideas are feeble, that he has no clear grasp even of these, and that he has no power of giving them adequate expression. But such a style as this does not belong to literature, and therefore may be dismissed from our consideration.

Similar to this is the languid style, which indicates a want of interest in the subject on the part of the author.

Tameness is a fault of the same nature, and indicates a lack of proper spirit and boldness.

The effeminate style is that in which attention is paid to smoothness, euphony, and elegance of expression, where the ideas are feeble or conventional, and there is an utter absence of earnestness of purpose.



## CHAPTER XI.

## VIVACITY.

## § 238. DEFINITION OF VIVACITY.

THE word vivacity is used by Dr. Campbell in a very extended sense, being selected by him to include all those qualities which are here represented by the general term persuasiveness.

In a more restricted sense it may be defined as the exhibition of life and feeling, of vividness in portrayal, and perpetual variety in expression.

The worst faults in composition are dulness in conception and monotony in expression. With other faults failure is not so inevitable, for there may be success of a certain kind. There are books which exhibit every variety of vice in style—the obscure, the florid, the puerile, the vulgar, the flippant, the pretentious; yet in spite of such faults they reach a certain class of readers; but where there is dulness and monotony, even such success as this is unattainable, and there can be no result save utter failure.

Vivacity is opposed to both of these. To dulness it opposes animation; to monotony it opposes perpetual variety. It rises from the lowest stage of liveliness to the highest enthusiasm; and in expression it makes use of every conceivable device to vary perpetually the form of statement.

Energy refers to strength of words and intensity of thought and feeling; vivacity connects itself rather with versatility in thought and statement. Energy belongs more exclusively to eloquence, and springs more directly from nature; vivacity associates itself readily with art, and is more entirely rhetorical. For this reason vivacity is connected with all the arts of embellishment; it brings to its aid all the figures of speech, and blends a profusion of imagery with affluence of expression.

According to the definition above given, vivacity refers first

to the thought, and secondly to the expression. In order to consider this topic fully, it will be necessary therefore to observe it according as it refers to either of these departments.

§ 239. VIVACITY AS IT REFERS TO THE THOUGHT.

I. Vivacity as it refers to the thought may exist in various gradations.

Animation may be considered as the first ascent above the level of ordinary expression, and may be defined as that degree of feeling which is quite under control, and merely serves to give life and interest to composition. The term *liveliness* may be considered as almost synonymous with it, yet it is somewhat different, for it involves the exhibition of cheerfulness and pleasantry, with the addition in some cases of wit and humor. With *liveliness* *sprightliness* is almost interchangeable. Any author who writes with evident interest in his work is animated; but a lively writer is one who throws over his style a certain cheerful glow which is communicated to the reader.

Rising beyond these we come to a feeling which is called *abandon*. The term is applied to those cases where the writer seems to abandon himself to his subject, or is carried away by it. In its lower grades it is like *liveliness* and *animation*, and amounts to little more than a kind of confidential manner or communicativeness. It is very common with *Thackeray*, and is illustrated in the following passage:

"Would you not like to slip back into the past and be introduced to Mr. Addison?—not the Right Honorable Joseph Addison, Esq., George II.'s Secretary of State, but to the delightful painter of contemporary manners; the man who, when in good-humor himself, was the pleasantest companion in all England. I should like to go into *Lockett's* with him, and drink a bowl along with *Sir Richard Steele*, who has just been knighted by King George, and who does not happen to have any money to pay his share of the reckoning. I should not care to follow Mr. Addison to his secretary's office in *Whitehall*. There we get into politics. Our business is pleasure, and the town, and the coffee-house, and the theatre, and the Mall. Delightful Spectator! kind friend of leisure hours! happy companion! true Christian gentleman! How much greater, better you are than the king Mr. Secretary kneels to!"

But in its higher manifestations this *abandon* leads to the most rapturous flights of the imagination, as in *Shelley's* ode on the *Skylark*:

"Teach me half the gladness  
 That thy brain must know,  
 Such harmonious madness  
 From my lips would flow,  
 The world should listen then, as I am listening now."

It was this total abandonment of himself to his theme that led to that sublime outburst of Demosthenes, in which he swears by those who fought at Marathon.

But this brings us to that higher stage of feeling and expression known as eloquence, one of the modes in which vivacity may be manifested. Eloquence which is simple and natural may be regarded as belonging to a display of energy, but where it is ornate and elaborate it is connected rather with vivacity. Such a display is seen in the following passage from Erskine's speech on Stockdale. He is alluding to the trial of Warren Hastings:

"There the most august and striking spectacle was daily exhibited which the world ever witnessed. A vast stage of justice was erected, awful from its high authority; splendid from its illustrious dignity; venerable from the learning and wisdom of its judges; captivating and affecting from the mighty concourse of all ranks and conditions which daily flocked into it as into a theatre of pleasure. There, where the whole public mind was at once awed and softened to the impression of every human affection, there appeared, day after day, one after another, men of the most powerful and exalted talents, eclipsing by their accusing eloquence the most boasted harangues of antiquity; rousing the pride of national resentment by the boldest invectives against broken faith and violated treaties; and shaking the bosom with alternate pity and horror by the most glowing pictures of insulted nature and humanity; ever animated and energetic from the love of fame which is the inherent passion of genius; firm and indefatigable from a strong prepossession of the justice of their cause."

Beyond this there is a still higher elevation—enthusiasm, which may be defined as the sustained warmth and glow of intense personal feeling. This may be seen in Martineau's argument from a disaster at sea:

"There were travellers from foreign lands, ready with pleased heart to tell at home the thousand marvels they had gathered on their way. There was a family of mourners, taking to their household graves their unburied dead. And there was one at least of rare truth and wisdom, of designs than which philanthropy knows nothing greater; of faith that all must venerate, and love that all must trust; of persuasive lips, from which a thoughtful genius and the simplest heart poured forth the true music of humanity. And does any one believe that this freight of transcendent worth—all this



sorrow, and thought, and hope, and moral greatness, and pure affection—was burned, and went out with flame and cotton-smoke? Sooner would I believe that fire consumed the less everlasting stars! Such a galaxy of spiritual light and order and beauty is spread above the elements and their power, and neither heat can scorch it nor cold water drown. The bleak wind that swept in the morning over the black and heaving wreck would moan in the ear of sympathy with the wail of a thousand survivors, but to the ear of wisdom and of faith would sound as the returning whisper and requiem of hope.”

The high enthusiasm that is perceptible in this passage transforms it from argument to poetry.

§ 240. VIVACITY AS IT REFERS TO THE EXPRESSION.

2. Vivacity as it refers to the expression is produced by various qualities which will be considered in order. The first of these is copiousness.

§ 241. COPIOUSNESS.

Copiousness in its more general meaning is referred by Quintilian to thought as well as expression. “There is one kind,” says he, “that is rich in thought, and another that abounds in flowers.” Here, however, the latter only is meant, and indicates amplitude and fulness of diction, where there is a vocabulary of unusual richness and abundant imagery. This is the characteristic of the writings of Jeremy Taylor, Landor, and Ruskin.

§ 242. VERSATILITY.

Another quality that conduces to vivacity is versatility.

Versatility is also called variety. This refers to an author's power to adapt his style to many different subjects. The most remarkable example of this in English literature is Shakespeare, who was great in tragedy, comedy, and lyric poetry. In French literature Voltaire is a striking instance of this, since his works consist of philosophical essays, tragedy, and epic poetry. Bulwer Lytton is a versatile author, since he produced two different classes of novels, epic poetry, dramatic works, and lyric poetry. Tennyson is another example, though of a different kind, for his poetry represents five distinct classes: 1st, The Romantic, or Arthurian Epic; 2d, Classical, as *Ulysses*, *Tithonus*; 3d, Domestic, as *The Miller's Daughter*, *The May Queen*; 4th, Emotional, as *Maud*, *Locksley Hall*; 5th, Songs. Sir

Walter Scott wrote 90 volumes: 48 of novels, 21 of history and biography, 21 of poetry.

§ 243. BRILLIANCY.

The next quality associated with vivacity is brilliancy. By this is meant a high degree of animation, a copious diction, and abundant imagery. With these wit and humor are sometimes blended.

Among those who are most conspicuous for the display of this quality are Hazlitt, Lamb, Leigh Hunt, Sydney Smith, and Macaulay.

The following is an example of a brilliant passage in oratory from Curran's speech on behalf of Rowan :

“No matter in what language his doom may have been pronounced ; no matter what complexion incompatible with freedom an Indian or an African sun may have burned upon him ; no matter in what disastrous battle his liberty may have been cloven down ; no matter with what solemnities he may have been devoted upon the altar of slavery ; the first moment he touches the sacred soil of Britain, the altar and the god sink together in the dust ; his soul walks abroad in her own majesty ; his body swells beyond the measure of the chains that burst from around him ; and he stands redeemed, regenerated, and disenthralled by the irresistible genius of Universal Emancipation.”

§ 244. VIVIDNESS.

Another quality which may be mentioned is vividness. This is the representation of facts or occurrences with unusual clearness and force of expression, so as to make the scene live before the mind. A familiar example is found in Byron's lines :

“And there was mounting in hot haste : the steed,  
The mustering squadron, and the clattering car,  
Went pouring forward with impetuous speed,  
And swiftly forming in the ranks of war ;  
And the deep thunder peal on peal afar ;  
And near, the beat of the alarming drum  
Roused up the soldier ere the morning star ;  
While thronged the citizens with terror dumb,  
Or whispering, with white lips, ‘The foe ! They come, they come !’”

§ 245. FELICITY OF STYLE.

Another quality of great importance is that which is called felicity of style.

Felicity has much in common with precision, but goes beyond it. What precision is to perspicuity, felicity is to vivacity. It means the choice of the best possible word; but more than this, it requires that the word should have great suggestiveness, so as to impress the mind suddenly, sharply, and permanently. This quality may be found in most of those striking sayings and weighty maxims which are culled from the works of great writers, and quoted from mouth to mouth, till they become common property :

"History is philosophy teaching by examples."—BOLINGBROKE.

"These are the times that try men's souls."—THOMAS PAINE.

"It has all the contortions of the Sibyl, without the inspiration."—BURKE.

"Kings will be tyrants from policy, when subjects are rebels from principle."—BURKE.

"The Commons, faithful to their system, remained in a state of masterly inactivity."—SIR JAMES MACKINTOSH.

"It is more than a crime; it is a political blunder."—FOUCHÉ.

"Washington—first in war, first in peace, and first in the hearts of his countrymen."—HENRY LEE.

"O liberty! how many crimes are committed in thy name!"—MADAME ROLAND.

"I called the New World into existence to redress the balance of the Old."—CANNING.

"The gratitude of place-expectants is a lively sense of future favors."—SIR ROBERT WALPOLE.

"His soul was like a star, and dwelt apart."—WORDSWORTH.

"But trailing clouds of glory do we come

From God, who is our home."—WORDSWORTH.

#### § 246. FAULTS AS OPPOSED TO VIVACITY.

The style may be beneath the level of the subject, or it may be beyond it.

1. When the style is beneath the level of the subject.

Vivacity means life, animation, perpetual variety in the expression, abundant use of all the multifarious changes of manner afforded by the figures of speech, and by other things that have been named.

Sometimes the fault is in the expression.

Monotony is the opposite of vivacity. It arises when the mode of expression is not sufficiently varied. When the writer, for sentence after sentence and page after page, presents his



thoughts in the same fashion, it produces tediousness. If any composition is framed in all its sentences after one unvarying model, the result will be monotony. If all the sentences are direct statements, and are never varied by such figures as interrogation, exclamation, or antithesis, never enlivened by comparison, metaphor, or climax, vivacity is out of the question.

Again, if a writer resorts too much to one particular figure, such as antithesis, or moulds his sentences too much after the same fashion, monotony will follow.

In general, monotony arises when the composition, though clear and correct, and even harmonious, shows no variety; but being pitched upon one commonplace key, remains there. Variety being necessary to stimulate attention, the monotonous writer, however correct, can never be readable.

Another fault consists in the use of expressions that are hackneyed or stale. These terms are applied to figures of speech, particularly tropes, epithets, and comparisons which have been used so often that they have ceased to be effective. To these the term "trite" or "worn out" has also been applied. These have already been sufficiently illustrated under other heads.

Sometimes the fault is in the statement. In this case it assumes various forms, which have been distinguished by different names.

The following are especially worthy of notice :

Frigidity is a cold, unsympathetic manner, in which the writer exhibits no animation whatever. It is usually marked by stiff and formal expressions.

Baldness and dulness are terms used to designate a style which is utterly free from any attempt to enliven.

A heavy style is that in which the sentiments are commonplace, the vocabulary limited yet pretentious, and the whole uninteresting and unreadable.

Jejune means vacant, empty, or void of matter that can engage the attention. It is applied to writings where very ordinary thoughts are expressed in a tedious and lifeless manner.

Meagre is a word that indicates poverty of conception, together with a limited vocabulary. It cannot for a moment be confounded with conciseness, for the latter exhibits few words because their number is purposely limited; but the former is poor in words because the writer has few at his command.

2. The style may be carried beyond the level of the subject.

An excess of vivacity leads to another set of faults which, if not worse, are perhaps more marked.

The tendency to inflated expression is injurious to vivacity, because the extravagance is apparent, and fails in its effect. A certain amount of exaggeration is sometimes allowable, as in the figure hyperbole ; but this to be effective should always be sparingly used.

There is a certain inflation of style associated with florid expressions, extravagance of sentiment, familiar confidences, and idle display of feeling in the form of frequent ejaculations. To this the term "gushing" is sometimes given.

A still greater excess of vivacity results in other faults, known as bombast, fustian, bathos, etc.

Bombast was originally applied to a stuff of soft, loose texture, once used to swell the garment. Fustian was also a kind of cloth of stiff expansive character. These terms are applied to a high, swelling style of writing, full of extravagant sentiments and expressions. Bathos is a word which has the same application, meaning generally the mock heroic—that "depth" into which one falls who overleaps the sublime ; the step which one makes in order to pass from the sublime to the ridiculous.

" Arrest Simoom, amid thy waste of sand,  
The poisoned javelin balanced in his hand ;  
Fierce in blue streams he rides the tainted air,  
Points his keen eye, and waves his whistling hair,  
While as he turns, the undulating soil  
Rolls in red waves and billowy deserts boil."—DR. DARWIN.

" Should the tempest of war overshadow our land,  
Its bolts ne'er could rend Freedom's temple asunder  
For unmoved at its portal would Washington stand,  
And repulse with his breast the assaults of the thunder."

—ROBERT TREAT PAINE.

Another word has been derived from the tailor, and that is "padding," which means stuffing a coat, but tropically is made to describe the useless filling in of composition. This, however, need not be connected at all with bombast ; it may be perfectly simple, literal, and painfully true in its tediousness, yet it is perhaps more frequently associated with bombast than not. It is least faulty when used to create interest ; as when a speaker

interlards his argument with themes suited to the popular taste. Digressions are always allowable when not carried too far, but mere padding is a term always used in a contemptuous sense, and is meant to designate a fault.

Analogous to bombast, etc., are such terms as "buncombe," "hifalutin," which have come into use in America. The origin of one of these is given in Wheeler's History of North Carolina:

"Several years ago, in Congress, the member from this district (Buncombe) arose to address the house, without any extraordinary powers in manner or matter to interest the audience. Many members left the hall. Very naively he told those that remained that they might go, too; he should speak for some time, but 'that he was only talking for Buncombe.'"

The following are illustrations:

"We understand it now. The President is impatient to wreak his vengeance on South Carolina. Be it so. Pass your measure, sir! Unchain your tiger! Let loose your war-dogs as soon as you please! I know the people you desire to war on. They await you with unflinching, unshrinking, unblanching firmness."

"You may scoop out the Valley of the Mississippi and bury truth there; you may heap over her grave the Alleghanies, and pile above these the Rocky Mountains—but in vain. After all truth will have her resurrection."

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## CHAPTER XII.

### THE ILLUSTRATIVE STYLE.

#### § 247. THE ILLUSTRATIVE STYLE.

IN connection with the subject of vivacity there are certain distinctive styles of writing which are worthy of special attention. The first of these to be considered is the illustrative style.

This name is given to a certain manner of composition where the subject is made clear and attractive by means of illustration. Such a style is usually in the highest degree perspicuous, for the aim of the writer is to make himself understood; and it is also full of persuasiveness, for it is equally his aim to commend his work to the reader. Therefore he spares no pains to make his style agreeable, so that it shall win attention and attract sympathy.



In examining this subject it will be found that there are certain aids of which the writer avails himself, and which accordingly form the chief characteristics of the illustrative style. These are :

1. The statement of general propositions accompanied with particular examples.
2. Allusion or quotation.
3. Comparison or metaphor.
4. Anecdote.

§ 248. EXAMPLE.

1. The illustrative style is sometimes characterized by general statements, with particular examples :

“The clergy were regarded as, on the whole, a plebeian class ; and, indeed, for one who made the figure of a gentleman, ten were mere menial servants. . . . A young Levite—such was the phrase then in use—might be had for his board, a small garret, and ten pounds a year ; and might not only perform his own professional functions ; might not only be the most patient of butts and listeners ; might not only be always ready in fine weather for bowls and in rainy weather for shovel-board ; but might also save the expense of a gardener or of a groom. Sometimes the reverend man nailed up the apricots, and sometimes he curried the coach horses. He cast up the farrier’s bills. He walked ten miles with a message or a parcel. If he was permitted to dine with the family, he was expected to content himself with the plainest fare. He might fill himself with the corned beef and the carrots ; but as soon as the tarts and cheese-cakes made their appearance he quitted his seat, and stood aloof till he was summoned to return thanks for the repast, from a great part of which he had been excluded.”—MACAULAY.

The principle of which this is an illustration has already been discussed and explained in connection with the figure exemplum. It only remains to point out in this place the bearing which this passage has on the present subject. The general statement here is that the greater part of the clergy were mere menial servants ; and this is explained and maintained by a number of details which in themselves would be deemed trivial, but which, when assembled together and presented as examples, are full of convincing force.

§ 249. ALLUSION.

2. In the following passage the theme is illustrated by means of allusion :

“All human beauty is but skin-deep, and scarcely that. A little rough-

ening of the cuticle will mar the fairest face, and change beauty to hideousness. What fearful irony leers upon us from the human skull. This was the head, this the divine countenance of some Helen, some Aspasia or Cleopatra; some Agnes of Meran or Mary of Scotland; on whose eyelids hung the destinies of nations; for whose lips the lords of the earth thought the world well lost; from whose lineaments painters drew their presentment of the Queen of Heaven."—HEDGE.

In the enumeration of names there is an historical allusion, while in the phrases "lords of the earth," "world well lost," are literary allusions to well-known passages in Horace and Shakespeare. This passage is immediately followed by another which illustrates by quotation:

"The saying of the poet, 'A thing of beauty is a joy forever,' is true only when predicated of the image in the mind, and of intellectual contemplation. The beauty of things is a phantom; the enjoyment the senses have of it a slippery illusion."

Quotation is elegantly used for purposes of illustration in the opening of Thackeray's lecture on Goldsmith:

"Jeté sur cette boule  
Laid chétif et souffrant,  
Etouffé dans la foule  
Faute d'être assez grand.

"Une plainte touchante  
De ma bouche sortit;  
Le bon Dieu me dit: chante,  
Chante, pauvre petit!

"Chanter, ou je m'abuse  
Est ma tâche ici bas.  
Tous ceux qu'ainsi j'amuse  
Ne m'aimeront-ils pas?"

"In those charming lines of Beranger, one may fancy described the career, the sufferings, the genius, the gentle nature of Goldsmith, and the esteem in which we hold him. Who of the millions whom he has amused doesn't love him? To be the most beloved of English writers, what a title is that for a man!"—THACKERAY.

#### § 250. COMPARISON AND METAPHOR.

3. The subject will be found illustrated by both of these figures in the following exquisite passage by Oliver Wendell Holmes:

"Did you never in walking in the fields come across a large flat stone, which had lain, nobody knows how long, just where you found it, with the

grass forming a little hedge, as it were, all round it close to its edges? and have you not, in obedience to a kind of feeling that told you it had been lying there long enough, insinuated your stick or your foot or your fingers under its edge, and turned it over as a housewife turns a cake, when she says to herself, 'It's done brown enough by this time.' What an odd revelation, and what an unforeseen and unpleasant surprise to a small community, the very existence of which you had not suspected, until the sudden dismay and scattering among the members produced by your turning the old stone over! Blades of grass flattened down, colorless, matted together, as if they had been bleached and ironed; hideous crawling creatures, some of them coleopterous, or horny-shelled—turtle-bugs one wants to call them; some of them softer, but cunningly spread out and compressed like Lepine watches (nature never loses a crack or a crevice, mind you, or a joint in a tavern bedstead, but she always has one of her flat-pattern live time-keepers to slide into it); black, glossy crickets, with their long filaments sticking out like the whips of four-horse stage-coaches; motionless slug-like creatures; young larvæ, perhaps more horrible in their pulpy stillness than even in the infernal wriggle of maturity! But no sooner is the stone turned, and the wholesome light of day let in upon this compressed and blinded community of creeping things, than all of them which enjoy the luxury of legs—and some of them have a good many—rush round wildly, butting each other and everything in their way, and end in a general stampede for underground retreats from the region poisoned by sunshine. *Next year* you will find the grass growing tall and green where the stone lay; the ground-bird builds her nest where the beetle had his hole; the dandelion and the buttercup are growing there, and the broad fans of insect angels open and shut over their golden disks as the rhythmic waves of blissful consciousness pulsate through their glorified being.

"The stone is ancient error. The grass is human nature, borne down and bleached of all its color by it. The shapes which are found beneath are the crafty beings that thrive in darkness, and the weaker organisms kept helpless by it. He who turns the stone over is whosoever puts the staff of truth to the old lying incubus, no matter whether he do it with a serious face or a laughing one. The next year stands for the coming time. Then shall the nature which had lain blanched and broken rise in its full stature and native hues in the sunshine. Then shall God's minstrels build their nests in the hearts of a new-born humanity. Then shall beauty, divinely taking outlines and color, light upon the souls of men, as the butterfly—image of the beatified spirit rising from the dust—soars from the shell that held a poor grub, which would never have found wings had not the stone been lifted."

#### § 251. ANECDOTE.

In the following passage illustration is made by means of anecdote:

"I hold old Johnson to be the great supporter of the British monarchy and Church during the last age. . . . Johnson was revered as a sort of oracle, and the oracle declared for Church and king. What a humanity the old



man had! He was a kindly partaker of all honest pleasures; a fierce foe to all sin, but a gentle enemy to all sinners. 'What, boys! are you for a frolic?' he cries, when Topham Beauclerc comes and wakes him up at midnight. 'I'm with you.' And away he goes, tumbles on his homely old clothes, and trundles through Covent Garden with the young fellows. When he used to visit Garrick's Theatre, and had 'the liberty of the scenes,' he says, 'All the actresses knew me, and dropped me a courtesy as they passed to the stage.' That would make a pretty picture; it is a pretty picture in my mind, of youth, folly, gayety, tenderly surveyed by wisdom's merciful, pure eyes."—THACKERAY.

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## CHAPTER XIII.

### THE EPIGRAMMATIC STYLE.

#### § 252. EPIGRAMMATIC STYLE.

Another style associated with vivacity is that which is called the epigrammatic.

By this is meant a style which resembles that of an epigram. An epigram is a short poem or sentence, applied to some person or thing, and ending in an ingenious point or witty sting, as in the following examples:

"Whilst Butler, needy wretch, was yet alive,  
No generous patron would a dinner give;  
See him when starved to death, and turned to dust,  
Presented with a monumental bust.  
The poet's fate is here in emblem shown,  
He asked for bread, and he received a stone."

"Seven Grecian cities strove for Homer dead,  
Through which the living Homer begged his bread."

The characteristics of the epigrammatic style are—comparison, metaphor, allusion, and above all antithesis.

#### § 253. IN POETRY.

Pope surpasses all English poets in this respect; nearly all of his poetry being written in the epigrammatic style:

"Who sees with equal eye, as Lord of all,  
A hero perish, or a sparrow fall;  
Atoms or systems into ruin hurled;  
And now a bubble burst, and now a world."

"Vice is a monster of so frightful mien,  
As, to be hated, needs but to be seen ;  
Yet seen too oft, familiar with her face,  
We first endure, then pity, then embrace."

"Or ravished with the whistling of a name,  
See Cromwell damned to everlasting fame."

§ 254. IN PROSE.

Among prose writers, Bacon, Sir Thomas Browne, and Emerson are epigrammatic beyond all others.

"On him who scorned the world, as he said, the scorned world wreaks its revenge. He that despiseth small things, will perish by little and little. Goethe's Tasso is very likely to be a pretty fair historical portrait, and that is true tragedy. It does not seem to me so genuine grief when some tyrannous Richard III. oppresses and slays a score of innocent persons, as when Antonio and Tasso, both apparently right, wrong each other."—EMERSON.

"What hath he done?" is the divine question which searches men and transpierces every false reputation. A fop may sit in any chair of the world, nor be distinguished for his hour from Homer and Washington ; but there can never be any doubt concerning the respective ability of human beings when we seek the truth. Pretension may sit still, but cannot act. Pretension never feigned an act of real greatness. Pretension never wrote an Iliad, nor drove back Xerxes, nor Christianized the world, nor abolished slavery."—EMERSON.

The style of Macaulay may also be called epigrammatic :

"The sovereign whom James most resembled was, we think, Claudius Cæsar. Both had the same feeble and vacillating temper ; the same childishness ; the same coarseness ; the same poltroonery. Both were men of learning. Both wrote and spoke, not indeed well, but still in a manner in which it seems almost incredible that men so foolish should have written or spoken."

"The regent was in many respects the *fac-simile* of our Charles the Second. Like Charles, he was a good-natured man, utterly destitute of sensibility. Like Charles, he had good natural talents, which a deplorable indolence rendered useless to the state. Like Charles, he thought all men corrupt and indolent ; and yet did not dislike them for being so. His opinion of human nature was Gulliver's ; but he did not regard human nature with Gulliver's horror. He thought that he and his fellow-creatures were Yahoos ; and he thought a Yahoo a very agreeable kind of animal."

"The Castilian of those times was to the Italian what the Roman in the days of the greatness of Rome was to the Greek. The conqueror had less ingenuity, less taste, less delicacy of perception than the conquered ; but far more pride, firmness, and courage, a more solemn demeanor, a stronger sense of honor."

Burke's style is full of epigrammatic passages :

"I would rather sleep in the corner of a little country churchyard than in the tomb of the Capulets."

"The blood of man should never be shed but to redeem the blood of man. It is well shed for our family ; for our friends ; for our God ; for our country ; for our kind. The rest is vanity ; the rest is crime."

"Nobility is a graceful ornament to the civil order. It is the Corinthian capital of polished society."

Epigrammatic passages abound in the writings of Oliver Wendell Holmes :

"Boston State House is the hub of the solar universe. You couldn't pry that out of a Boston man if you had the tire of all creation straightened out for a crow-bar."

The following is from Daniel Webster's speech on Hamilton :

"He smote the rock of the national resources, and abundant streams of revenue gushed forth. He touched the dead corpse of public credit, and it sprang upon its feet."

#### § 255. FAULTS ARISING FROM THE EPIGRAMMATIC STYLE.

The epigrammatic style is highly artificial, and although it is used with great success by writers of genius, its employment is nevertheless attended with peculiar disadvantages, the chief of which is the tendency to sacrifice truth for the sake of effect. Where the writer is perpetually balancing word against word, or seeking after novelties in thought and expression, or striving to give to every sentence its own individual point and sparkle, it is not surprising that he should give to many things an undue importance, and end with throwing around his work a general air of extravagance.

In poetry this danger is far less than in prose, for poetry is confessedly in some sort one of the fine arts; and being an art, its movement is made in accordance with many artificial rules. The license which is present in poetry does not exist in prose. The poet, like the artist, may study effects; he may aim after the ideal rather than literal fact; and thus it may be a necessity for him to transcend the actual truth of things. But nothing of this kind is open to the prose writer. Rhetoric, even as *belles-lettres*, cannot go so far as this, and knows nothing of that license which poetry enjoys. And thus, while



the poet may indulge freely in hyperbole, the prose writer must be very guarded in his dealings with extravagant language.

An illustration of this extravagance can be found in the character of Napoleon by Charles Phillips, from which a few sentences may be taken as examples of the whole :

“There was no creed that he did not profess, there was no opinion that he did not promulgate.”

“Nature had no obstacles that he did not surmount, space no opposition that he did not spurn.”

“Amid all these changes he stood immutable as adamant.”

“The victorious veteran glittered with his gains, and the capital, gorgeous with the spoils of art, became the miniature metropolis of the universe.”

All this is very extravagant and very tawdry, particularly the last sentence—“victorious veteran,” “glittered with gains,” “miniature metropolis.”

The imitators of Emerson, now happily less numerous than formerly, afford examples of the evil results which appear when such a style is employed by those who think that in imitating the form of a master they may rival the master himself. Emerson may move with ease and grace under his panoply ; but the feeble army of imitators fall beneath the load. Out of this affectation of a most difficult style there arises the great fault of phrase-making.

The French are fond of antithesis, and the epigrammatic style is far more common with them than with us. With them it has been carried to a great excess, and the faults of extravagance and phrase-making are common. Even men of genius are not free from these faults, for Victor Hugo, in his later works, has shown far more of the extravagance, the puerility, and the absurdity of the epigrammatic style than of its beauty and force. In his address to the Prussians at the time of the siege of Paris he gave utterance to the ravings of a madman; but the popular taste seemed to support him ; for M. Ollivier, in the agonies of France, could find nothing better to give to his countrymen than a series of miserable phrases, where the clink and tinkle of childish rhymes and weak antitheses were sent forth to prepare a nation for its most tremendous conflict :

“To Prussian audacity let us oppose French tenacity.”

## CHAPTER XIV.

OTHER QUALITIES OF STYLE ASSOCIATED WITH  
VIVACITY.

## § 256. CLASSICAL STYLE.

THE term "classical" is sometimes applied to a style which abounds in allusions to the classical literature of Greece and Rome, or to events in their history. Such allusions are frequent in the writings of Burke, and may be illustrated by the following passage:

"It is the spirit of the English Constitution which, infused through the mighty mass, pervades, feeds, unites, invigorates, vivifies every part of the empire, even down to its minutest member."

The allusion here is to the well-known lines of Virgil:

"Spiritus intus alit; totamque infusa per artus  
Mens agitat molem, et magno se corpore miscet."

But a truer definition of the classical style is that which makes it such a style as is most in accordance with the genius of the language, and serves to exhibit its highest qualities.

Addison, Goldsmith, and Irving; De Quincey, Hazlitt, and Thackeray, are classical writers of English.

If we compare Thackeray with Dickens, we shall find that the former writes the best English, and is distinguished by a truly classical style, namely, one which is in accordance with the best standards, and one which Addison himself might have envied, while the other is full of faults and inaccuracies, which, even though his wonderful genius may triumph over them, will yet prevent him from ranking with the great masters. If we compare De Quincey with Carlyle, we shall find that the latter has chosen for himself a form of expression which, though full of energy, is yet decidedly eccentric and unfit for imitation; while the former may be said to have attained the first rank in the variety and splendor of his rhetoric, in the purity of his

English, and in the instructive lessons which his style may convey to all who study it.

§ 257. THE SUGGESTIVE STYLE.

The suggestive style indicates that form of writing in which statements are made in an indirect way by means of hints, implications, or suggested meanings. It is often associated with innuendo and double entendre; and it enters into the nature of the figures *metalepsis* and *significatio*. But its more extended use in literature goes beyond these limited departments. Passages full of suggested meaning are found in all the more concise writers, for true conciseness is that in which the sentence shall convey to the mind something more than what is really expressed; but a suggestive style need not be a concise one. Gibbon employs this style more largely than any other writer.

The uses of this style are various, and may be summed up as follows:

1. To give greater effect to statements. A suggested meaning often has greater force than a direct statement. It comes as a new discovery, made independently by the mind of the reader; and men are more impressed by that which they find out for themselves than by that which is directly told them.

“The Latin clergy, who erected their tribunal on the ruins of the civil law, have modestly accepted, as the gift of Constantine, the independent jurisdiction which was the fruit of time, of accident, and of their own industry.”—GIBBON.

Here there is a suggestion of the donation of Constantine, and of the great use made of this and of other forgeries during the Middle Ages.

“The grateful applause of the clergy has consecrated the memory of a prince who indulged their passions and promoted their interest.”—GIBBON.

Here there is a suggestion that the clergy were mere time-servers and flatterers.

2. Sometimes this style is employed so as to make indirect mention of men and things, which are thereby presented in a more striking light:

“Were I ambitious of any other patron than the public, I would inscribe



this work to a statesman, who in a long, a stormy, and at length an unfortunate administration, had many political opponents, almost without a personal enemy; who has retained in his fall from power many faithful and disinterested friends; and who, under the pressure of severe infirmity, enjoys the lively vigor of his mind and the felicity of his incomparable temper."

In this passage from the preface to his great history, Gibbon implies a dedication, and by this description draws strong attention to Lord North, although his name is not mentioned until the next sentence.

3. Sometimes the suggestion is made by silence, or the affectation of silence:

"I was going to awake your justice towards this unhappy part of our fellow-citizens by bringing before you some of the circumstances of the plague of hunger. Of all the calamities which beset and waylay the life of man, this is one which comes the nearest to our heart, and in which the proudest of us all feels himself to be nothing more than he is—but I find myself unable to manage it with decorum; these details are of a species of horror so nauseous and disgusting; they are so degrading to the sufferers and the hearers; they are so humiliating to human nature itself, that in better thoughts I find it advisable to throw a pall over this hideous object, and to leave it to your general conceptions."—BURKE.

4. In many passages of poetry the suggestion is full of force and significance.

An example may be found in these lines of Shelley:

"O World! O Life! O Time!  
On whose last steps I climb—  
Trembling at that where I had stood before—  
When will return the glory of your prime?  
No more— Oh, never more!"

Forms of suggestion like the following, by Kingsley, are of frequent occurrence:

"The rolling mist came down and hid the land—  
And never home came she."

There is much tender pathos in the suggestion conveyed by the last line of the following:

"Ah me! how quick the days are flitting;  
I mind me of a time that's gone,  
When here I'd sit, as now I'm sitting,  
In this same place—but not alone.

A fair young form was nestled near me,  
A dear, dear face looked fondly up,  
And sweetly spoke, and smiled to cheer me—  
There's no one now to share my cup."—THACKERAY.

5. A certain class of quasi-allegorical poems may be considered as examples of this style; as the well-known ballads of Uhland, some of Longfellow's, and nearly all of Poe's. In these there is an undertone of mysticism which gives a deep suggested meaning.

§ 258. OTHER TERMS APPLIED TO STYLE.

In addition to the foregoing, other terms are often applied to style, which are here briefly enumerated:

*Interesting.*—A general expression referring to an author's ability to excite attention. It is particularly applicable to books of travel, and the letters of ordinary correspondents. The term refers rather to the subject-matter than to the style.

*Popular.*—This applies to a style which is pleasing to the multitude. In this, as in the preceding one, there may be great faults, yet there must be at least some degree of vivacity. The term "popular author" is the best exponent of the popular style.

*Fluent.*—By this is meant a ready flow of words, and the exhibition of great ease in composition. It must not be confounded with "affluent," which in our present usage refers to richness and copiousness of thought and diction; whereas a fluent style too often tends to verbosity, and is usually characterized by great faults. Cicero and Burke are affluent writers; but any one is fluent who can compose readily, such as M. F. Tupper, Dr. Cumming, Alexander Dumas, or other voluminous writers.

*Frank, or Open.*—This is applied to writing which contains frequent references to the author's personal thoughts, feelings, and experiences. It is the exhibition of confidence towards the reader. Sterne and Thackeray afford examples of this.

*Ingenuous.*—A style characterized by candor and engaging simplicity, with naivete of expression. The best example of this is the Essays of Elia.

*Racy.*—A style full of vivacity, with novel terms of thought,

accompanied by wit and humor. Lamb's *Elia* affords examples of this also.

*Spirituelle*.—Delicate suggestiveness, with refined imagery and tender grace of expression. It is chiefly applicable to poetry. Shelley and Keats are most distinguished for this quality.

*Quaintness*.—Simplicity and ingenuousness, generally accompanied with archaic forms of speech. It is found chiefly in the older writers—Mandeville, Chaucer, Bunyan, Fuller, Quarles, and old ballads.

*Naivete* is much like quaintness, being a certain ingenuous simplicity and candor in the utterance of very simple things or the narration of very common facts. Archaic forms of speech are not essential. Although there need be no consciousness of humor on the part of the writer, the effect of naivete is often such as to excite this sentiment in the reader.



PART III.  
HARMONY IN STYLE.

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CHAPTER I.

EUPHONY.

§ 259. HARMONY IN STYLE.

HARMONY is that quality in style which gives pleasure to the ear and to the mind by the use of euphonious words, rhythmical arrangements, and elegant sentiments. It comprises three departments—euphony, rhythm, and elegance.

By euphony is meant such a combination of letters and syllables in a word as may afford a pleasing sound appreciable to the ear.

By rhythm, such an arrangement of words as may have a harmonious and musical effect.

By elegance is meant such a choice and arrangement of words as shall be pleasing to the cultivated taste.

This subject may be best examined by considering it in relation, first, to the choice of words; and, secondly, to the arrangement.

Harmony in words comprises two divisions: first, euphony; and, secondly, elegance.

By euphony is meant such a combination of letters and syllables in a word as may afford a harmonious and pleasing sound which is appreciable to the ear. By elegance is meant such a choice and arrangement of words as shall be pleasing to the cultivated taste. Euphony, therefore, appeals to the ear and elegance to the taste; the one refers to the sound of words, the other to their signification.

## § 260. EUPHONY IN DIFFERENT LANGUAGES.

In all languages there are certain sounds that are sweet and pleasant, and others that are rough and disagreeable. The most agreeable are those of the liquids and vowels ; the harshest the gutturals and sibilants. But an excess of softer liquid and vowel sounds is injurious to euphony, since they are weak and effeminate ; while the disproportionate combination of mutes and gutturals produces harshness and discord. The truest euphony is found where vowels and consonants are in equal proportion ; and the languages which exhibit this in the highest degree are the Greek and Latin.

The modern European languages belonging to the Latin family, viz., the Italian, Spanish, Portuguese, and French, are all euphonic, though differing in this respect among themselves. The languages of the Teutonic stock are more harsh. The English occupies a position somewhere between these, since to a Teutonic stock it has added a growth of Latin words, by which it has been influenced directly through the words themselves, and indirectly through the effect of the Latin upon the Teutonic.

The English language as now spoken is considered more euphonic than those of the Teutonic stock, but less so than those of the Latin family. Its chief fault in this respect is the prevalence of the hissing "s" sound. It has been stigmatized for this in two memorable sayings. The Emperor Charles V., who spoke fluently several European languages, was accustomed to say that Spanish was the language of gods ; Italian the language of lovers ; French the language of friends ; English the language of geese ; German the language of horses ; and Bohemian the language of devils. Equally contemptuous in his account of English is Lord Byron, who calls it :

" Our harsh, northern, whistling, grunting guttural,  
Which we're obliged to hiss, and spit, and splutter all."

Both of these are humorous exaggerations, but they serve to indicate the English "hiss." With this exception, it would not be difficult to show that English prose is quite as euphonic as that of any other language.

Poetry in English is more euphonic than prose can pos-

sibly be, and chiefly because it can rid itself better of the hissing sound. Poetic license allows the use of a very important termination, now obsolete in literary prose, by which the "s" sound is very greatly diminished. This is the termination of the third person present in verbs, as "loveth" for "loves." Such liberty of inversion also is allowed, and such an extended choice of words, that the highest poetry of the English language may be said to exhibit perfect euphony. No Italian verse is more smooth and soft than the English of Spenser. No poet of any language ever wrought out more musical lines than those of Tennyson; and few have approached the sounding harmonies and infinite variety which we find in Milton.

§ 261. EUPHONY IN DIFFERENT KINDS OF COMPOSITION.

Euphony differs as to importance in the various kinds of composition. In poetry it is one of the very first requisites, for this is in reality a fine art, and the poet, like the musician, must deal with the effects of sound. In the appeal which poetry makes to the sense of the beautiful, smoothly flowing verse is essential. It may be objected that some poets, notably Browning, pay but little attention to euphony. The answer here is not that Browning pays little attention to it, but that it is his purpose to produce poetry of firmer tone and stronger sound than others. The music is there, but it is different from the music of other poets.

In oratory euphony is of great importance, for here it affects both speaker and hearer. The orator must concern himself greatly with this as with a vital matter; for certain sounds are difficult to utter, and these must be mastered; others are unpleasant to hear, and these should be avoided. The example of Demosthenes in struggling with the impediments of articulation shows how an earnest speaker may deal with this difficulty. Euphony is also closely associated with rhythm, and in the greatest orations many of the finest and most effective passages have been set forth on this principle. The hearer also feels the effect; for spoken words always show most plainly any discordances of sound, since they are at once addressed to the ear. The reader does not notice, for instance, the prevalence of the hissing "s," but with some speakers an audience finds it intolerable.



When we consider prose in general, it cannot be said that euphony is of any very great value; for in most cases books are read in silence, no words are spoken, and its presence or absence is not noticed. Yet even here it is as well not to neglect it, and it is always best to secure it when it can be attained without sacrificing other qualities of more importance.

§ 262. EXAMPLES OF EUPHONY.

In the following passages there are examples of the highest order of euphony, and the reader will notice the very large proportion of vowel and liquid sounds :

"In those deep solitudes and awful cells,  
Where heavenly pensive contemplation dwells,  
And ever-musing melancholy reigns."—POPE.

"On Susquehanna's banks, fair Wyoming."—CAMPBELL.

"The moan of doves in immemorial elms,  
And murmur of innumerable bees."—TENNYSON.

"Heaven opened wide  
Her ever-during gates, harmonious sound,  
On golden hinges turning."—MILTON.

"Airs, vernal airs,  
Breathing the smell of field and grove, attune  
The trembling leaves, while universal Pan,  
Knit with the graces and the hours in dance,  
Led on the eternal spring."—MILTON.

Milton's descriptions of Eden are emulated by Tennyson in a passage which is characterized by the same euphony :

"Me rather all that bowery loneliness,  
The brooks of Eden mazily murmuring,  
And bloom profuse and cedar arches  
Charm as a wanderer out in ocean."

Examples in prose are by no means so frequent, but the following passage exhibits a remarkable assemblage of pure euphonious sounds :

"The voice within us is more distinctly audible in the stillness of the place; and the gentler affections of our nature spring up more freshly in its tranquillity and sunshine—nurtured by the healthy principle which we

inhale with the pure air, and invigorated by the genial influences which descend into the heart from the quiet of the sylvan solitude around, and the soft serenity of the sky above."—LONGFELLOW.

§ 263. VIOLATIONS OF EUPHONY IN THE CASE OF VARIOUS LETTERS AND SYLLABLES.

This subject will be more fully illustrated by considering the ways in which euphony is violated.

1. Where too many consonants are crowded together. This is not produced by individual words so much as by certain collocations of words. There is an undeniable roughness in such words as "conventiclors," "inextricable," "stretched," etc.; but the real difficulty arises when these are united with others of a similar nature, as "stretched through;" "the best station;" "high-arched church." Many of the difficult combinations of letters are put forth in the form of playful exercises in articulation, as the rapid repetition of the words "good blood—bad blood;" "Theophilus Thistle, the successful thistle sifter." This is illustrated in the following line—

"'Twas thou that soothedst the rough, rugg'd bed of pain"—(BOWYER)

quoted by De Quincey, who says, "It seems to us as if Bowyer's verses ought to be boiled before they can be read."

2. The hissing sound. This is more prevalent in the language than formerly. In Old English many plurals were in "n," and down to a comparatively recent period the third person singular present of the verb ended in "th," as "loveth." Dr. Campbell, in his *Philosophy of Rhetoric*, uses this form invariably. Now it is obsolete in ordinary prose, and both of these musical terminations have changed to "s." This hissing sound is actually more prevalent than would seem from a mere cursory examination, for in its hard or soft form it exists in no less than five different letters—in "c," which is sounded like s before "e" and "i;" in "s" itself; in "z;" in "x," which is equal to "ks;" and in "t" whenever combined with "ion," as in "nation."

3. Where the accent is thrown far back. The English allows of this to a greater extent than other languages, none of which admit of the accent being pushed back farther than the antepenult. With us there are many words accented like the following: "primarily," "cursorily," "summarily," "peremptoriness," "ir-

réfragableness," "inexplicableness." Many preachers accent the word Deuteronomy on the first syllable.

4. When the same syllable is repeated, as "holily," "lowlily," "fariery." Thus Thackeray, shunning this fault, says, "She, too, in our age busies herself only with the affairs of kings, waiting on them obsequiously and *stately*. "Statelily" would be intolerable.

§ 264. VIOLATIONS OF EUPHONY BY THE REPETITION OF WORDS.

The next violation of euphony is to be found in the careless repetition of the same word. This is a fault of very frequent occurrence, and even the best writers fall into it with no little frequency :

"The effect of the concluding verb, placed where it *is, is* most striking."  
—WHATELY.

"Whichever it *was, it was* equally bad."

"They exchanged *looks* of fear ; they *looked* all around for some chance of escape."

"The *war* then began, and great calamities befell both parties in the course of the *war*."

"Their amazement, great though it *was, was* not greater than that of the stranger."

"He then became *king* ; but no one who had known him believed that he would make a good *king*."

*The Conjunction "and."*—Great care is required in the use of connectives. Words and clauses must all be joined in composition ; but the unwary or careless writer often multiplies the conjunction "and" to an extent which is highly ineuphonious :

"The king and all his nobles, and all that belonged to the palace, fled, and took with them their treasures and families, and sought refuge in a strong fortress ; and arriving there they rested, and awaited the approach of Heraclius and his army."

It is a characteristic of Old-English prose, such as that of Mandeville, Chaucer, and Wycliffe, to repeat the "and" to excess ; but at the present day such repetition is awkward and slovenly. Such a sentence as the above may be corrected in one of two ways : first, by substituting other connectives ; and, secondly, by reconstructing it altogether.

*But.*—This word is often used with equal carelessness :



"But the Directory is not only generally allowed to have been one of the weakest and most discreditable governments, because its vices were disguised by the splendor of the victories won by the generals who nominally obeyed it; but those generals well knew its imbecility, and were preparing its ruin. But, though if France is to have a republic, it must be a republic with a president, her situation is such as enormously to aggravate the perilousness of the office."—*Pall Mall Gazette*.

*However :*

"This, however, was a futile attempt. He did not despair, however, but tried other measures."

*Which :*

"The road by which they travelled was the same one which had been traversed by the army of Hannibal."

The common substitute for "which" is "that."

*That.*—This word is very useful as an additional relative; yet on account of its manifold application it is liable to frequent repetition. It has three different characters: first, a conjunction; second, a relative; and, third, a demonstrative. This variety of meaning is illustrated by the well-known sentence:

"He said that that 'that' that that man considered, was not that 'that' that he mentioned."

A very common fault is the following construction:

"It was quite evident that that battle was decisive."

"He perceived that that fire was the work of an incendiary."

Brougham, in his defence of Queen Caroline, says:

"But I do here pour forth my humble supplications at the throne of mercy, that that mercy may be poured down upon the people."

These remarks apply also to cases where the same word is used under different forms, such as are produced by inflection or composition in grammar:

"He did not *enter* the house until after the rest had *entered*."

"One man upon their diplomatic list thoroughly *qualified* in soul and *qualities* for the service."

"Which *again gaining* strength flows onward."

The same fault is seen in the repetition of words of the same

sound, though they may be of different meanings. The English language has many of these, which are set down in every spelling-book—"night," "knight;" "red," "read;" "altar," "alter," etc. They exist in all languages, and form the basis upon which are founded certain figures of speech, like "paronomasia:"

"In the midst of this *scene* many villages with their picturesque costumes might be *seen*."

"The country *wore* an appearance of prosperity, and did not show many of the effects of a great and exhaustive *war*."

This fault is ridiculed by Juvenal in a line attributed to Cicero:

"O fortunatam natam me consule Romam."

Which Dryden has thus paraphrased:

"Fortune fortun'd the dying notes of Rome,  
Till I, thy consul sole, consoled thy doom."

The careless repetition of words of similar sound is a fault of the same kind:

"He felt *afraid* to mingle in such a *fray*."

"The *costumes* of the people might seem strange, if their *customs* were not altogether surprising."

#### § 265. REPETITION OF WORDS SOMETIMES NECESSARY.

The cases here mentioned need not be confounded with those which have already been considered among the iterative figures. In the former it is a fault arising from carelessness; in the latter it is an ornament of style deliberately made use of.

Even where there is no question of figures, the writer may find it necessary to repeat a word for the sake of clearness, and in such cases the rejection of a good word, because it has just been used, would weaken the style and create obscurity. It is always necessary to employ the most precise terms, and mere euphony must give way to perspicuity. There are not a few words for which the writer can find no proper equivalents, and he must, therefore, employ these with great frequency, or else express himself in a vague and indefinite manner. In general, where any given word is best adapted to convey the writer's meaning it should be used, even if it have to be fre-

quently repeated. To substitute others would be a petty pedagogism, leading to one of the worst of literary faults, since in the endeavor to avoid a mere inelegance the writer would be guilty of looseness of expression, intolerable circumlocutions, and general vagueness of meaning.

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## CHAPTER II.

### ELEGANCE.

#### § 266. ELEGANCE DEFINED AND ILLUSTRATED.

*Elegance in Words.*—By this is meant the choice of such words as are most pleasing to the correct taste. By their meaning, and by the associations connected with them, they should excite within the mind conceptions of the beautiful, and such thoughts as are mild, tender, and peaceful. With the strong force of energy, with the keenness and penetrating power of vivacity, such a quality as this has nothing in common. It never can rise to the sublime, and can never reach as far as the pathetic.

Shelley and Keats are pre-eminently the poets of the beautiful; and if we can find passages which are free from that intense passion which consumed these poets, they may be said to exhibit elegance :

“I see the deep’s untrampled floor  
 With green and purple sea-weeds strewn;  
 I see the waves upon the shore  
 Like light dissolved in star-showers thrown;  
 I sit upon the sands alone;  
 The lightning of the noontide ocean  
 Is flashing round me, and a tone  
 Arises from its measured motion—  
 How sweet did any heart now share in my emotion!”

—SHELLEY.

“I cannot see what flowers are at my feet,  
 Nor what soft incense hangs upon the boughs;  
 But in embalmed darkness guess each sweet  
 Wherewith the seasonable month endows



The grass, the thicket, and the fruit-tree wild;  
 While hawthorn, and the pastoral eglantine,  
 Fast-fading violets covered up with leaves,  
     And mid-May's eldest child,  
 The coming musk-rose, full of dewy wine,  
 The murmurous haunt of flies on summer eves."—KEATS.

The following passage may serve as an example of elegance in prose composition :

"I saw the valley opening at the farther end, and spreading forth into an immense ocean, that had a huge rock of adamant running through the midst of it, and dividing it into two equal parts. The clouds still rested on one half of it, insomuch that I could discover nothing in it; but the other appeared to me a vast ocean planted with innumerable islands, that were covered with fruits and flowers, and interwoven with a thousand little shining seas that ran among them. I could see persons dressed in glorious habits, with garlands upon their heads, passing among the trees, lying down by the side of fountains or resting on beds of flowers; and could hear a confused harmony of singing birds, falling waters, human voices, and musical instruments. Gladness grew on me upon the discovery of so delightful a scene. I wished for the wings of an eagle that I might fly away to those happy seats."—ADDISON.

#### § 267. VIOLATIONS OF ELEGANCE.

Elegance, like euphony, can be most fully considered by observing the ways in which it is violated. These are very numerous, and it will only be necessary in this place to notice the most conspicuous.

#### § 268. AFFECTATIONS.

1. Elegance is violated in the first place by various affectations.

1st. *Exclamations*.—In ordinary composition there is sometimes an affectation of feeling in the use of ejaculations, such as, "oh!" "alas!" as—

"But oh! who can tell the pangs that rend the heart!"

"Man was originally created pure and holy, but alas!" etc.

The interjection should be used but sparingly, and then only when the circumstances fully justify its use.

2d. *Strong Expressions*.—Another affectation is found in the use of expressions that are stronger than the subject will warrant. Those writers who habitually deal in extravagance offend

the cultivated reader. A tendency to this is found in some of the political writing of the present day, and too often in the so-called "Temperance" literature, where a good cause is injured by the intemperance of its advocates. Intoxicating liquors are frequently alluded to, in an off-hand way, as "liquid fire" and "distilled damnation;" those who deal in them as "rumselling miscreants" or "beetle-browed murderers;" and the business itself as "the infernal traffic." The same extravagant style is sometimes found in ordinary narrative; as—

"The bloodthirsty tyrant, at the head of his ferocious legions, advanced with terrific speed into the midst of the panic-stricken people."

3d. *Fine Writing*.—There is also the affectation of what is considered fine writing, resulting in a style full of weak sentimentalisms, tawdry epithets, etc. The composition is stuffed with such phrases as "balmy zephyr," "azure skies," "heaving billows," "soaring aloft," "experiencing agony too great for utterance," and all the claptrap of the hysterical school. There are circumstances under which, in accordance with the hackneyed phrase, language is really "inadequate to express one's feelings." But in general language can be found if one seeks for it; and the best way to succeed is to reserve all fine words, as well as all strong words, for the proper occasions. When a writer uses high-flown words on common subjects, he will have nothing left with which to approach elevated themes. He will waste all his resources; and the very words themselves, by misuse, will cease to have for him their proper meaning.

#### § 269. MANNERISM.

2. Another violation of elegance is found in mannerism.

This is the habit acquired by a writer of using certain favorite words or phrases too frequently. It must not be confounded with "manner," which is very much the same as style, and which of course belongs to every writer.

Burke was fond of using the image "loosing the reins," "pouring forth the reins," derived from "laxas habenas," and "effundere habenas," of Virgil. His habit of extravagant praise, in which he heaps up the strongest possible assertions in favor of his subject, is liable to the same charge. This may be illustrated by his eulogy on Sheridan. Macaulay's frequent

allusions to the attainments of a schoolboy belong to the same class. His mode of saying that certain things are well known is, "Every schoolboy knows it." Dickens frequently repeats some pet epithet or phrase. Carlyle loves to reiterate favorite terms, names, and sayings—"the eternities," "the infinities," "sublime," "king of men;" indeed, he surpasses all other writers in this respect; and his very style, so elliptical and abrupt, is of itself considered by some as a mannerism, but from such a reproach its great eloquence and vigor must fully redeem it. Emerson uses "shall" where other writers put "will," "may," or "might;" he is fond of remote allusions, and mentions the Vedas or Brahma where other writers would be content with more familiar documents and deities. The term mannerism has been applied to Byron's misanthropical expressions; to Poe's incessant repetitions and echoes of words; to Wordsworth's affectation of bald literalness; to Browning's rough, abrupt pauses and elaborate obscurities. Bulwer, especially in his earlier novels, delighted in ringing the changes on the "real" and the "ideal," and Disraeli filled his fictions with pomp and splendor; and, like the exhaustless East, with richest hand, showered on his kings barbaric pearl and gold.

By mannerism is not meant the peculiar dialect or form of expression which a writer may adopt, but the excessive use of favorite forms. These, though excellent when used moderately, become a blemish when used too frequently.

#### § 270. COLLOQUIALISMS.

3. Colloquialisms have a place in certain departments of literature, namely, familiar and humorous writing; but in grave composition they are objectionable. They consist of the following:

1st. Contractions generally, which form so striking a distinction between conversational and literary English; as, "I'm," for "I am;" "I'm not," "he's going," "he isn't," "we're," "you're," "they're," "didn't," "hasn't," "wouldn't."

2d. Various expressions, especially vulgarisms such as "most," for "almost;" "likely," for "perhaps;" as, "If the farmer has likely only a few books he is content."

3d. The omission of the relative pronouns, and of the con-



junction "that." In grave composition it is generally more elegant to express these. In oratory, however, they are often omitted, especially during the heat of debate. The speeches of Burke and Fox show many instances of this: as—

"Whether he really believes the return of the high-bailiff is an act of conscience."—FOX.

"This very person, insensible of the rank he maintains."—FOX.

"The honorable gentleman knows full well that all I am saying is strictly true."—BURKE.

#### § 271. SLANG.

4. Slang is closely associated with the colloquialism. In its origin this is low and vulgar, the name having been first given to the jargon of gypsies and thieves. Its meaning is now very widely extended, and it is applied to all words peculiar to any set, clique, or society of men. Thus we hear of the slang of artists, of lawyers, of newspapers, and of colleges.

The language of slang has become indefinitely enlarged, and extends to all degrees of respectability, as well as of vulgarity. Slang dictionaries are published, containing hundreds of closely printed pages. The slang of the upper classes is as well defined and as pronounced as that of the lower. In the former case they are almost the same as colloquialisms. Such are—"to feel quite upset," "to feel hipped," "no end of fun," "no end of a row," "a sell," "to be sold," "to chaff," "to bore," "to look seedy," "feel seedy," "an old bloke," "a brick."

Slang words may be used in certain kinds of composition:

1st. *Humorous Writing*.—This field is large, from the most delicate raillery to the broadest ridicule; so that it is difficult to say what is not allowable here. The farce, the satire, and the comic paper, all deal freely in slang. The only guide is good taste. Wit and humor are never so effective as when refined, and the low slang of coarse writers is fit only for the coarse-minded and vulgar.

2d. *Familiar Essays*.—This is a branch of literature which has risen to great prominence, and in which men of great genius have given forth their sentiments to the world. It is a departure from the gravity of serious and formal composition. It admits of greater ease and playfulness, with something of

the freedom of conversation. Sterne and Thackeray have indulged in this style, and are the most successful of those who have attempted it. Here that kind of slang is allowable which is used in good society, and which ranks with colloquialisms; as, "to come to grief," "to go to the dogs," "to go to grass," "to be used up," "to be knocked on the head."

"To write a book or an article in either country (England or America) likely to injure the feelings of people in the other, is now considered a rather disreputable thing to do. In England it is not considered 'in good form;' in America it is not considered as either 'a smart thing' or 'the straight thing.' The literary Bedouin, seeing this state of things at home, is reduced to the painful alternative of being either good-natured or silent."  
—*Pall Mall Gazette.*

§ 272. CANT.

5. Cant was originally applied to religious subjects; but, like slang, it has attained a more extended signification. There is now not only religious cant, but also cant political and professional, temperance cant, and the cant of the newspapers. Of these, religious cant is the most familiar. It consists of the use of the language of Scripture, or the phrases and formulas of religion, in connection with the affairs of every-day life. It implies hypocrisy, or at least insincerity, on the part of the speaker.

Other kinds of cant consist of the irreverent application of lofty phrases, the familiar use of high-sounding maxims, and the like. Thus, political cant is illustrated by such expressions as "free and enlightened citizen;" "great and glorious country;" "truly loyal;" "liberty, fraternity, and equality;" "a man and a brother;" "glorious constitution;" "the birthright of an Englishman;" "the free and enlightened American;" temperance cant, by "the glorious cause;" "king alcohol;" "the poisonous cup;" "the accursed traffic;" newspaper cant, by "the free and patriotic press;" "able editor;" "enlightened correspondent;" here the reporters are "active;" the hotel clerks "obliging;" a concert comes off with great "éclat;" a lecture, if stupid, is "chaste;" and if pretentious, is "eloquent."

Cant and slang are often confounded; but there is an essential difference between the two, which can be very simply set forth. Slang is the elevation of what is low; cant, the degradation of what is high.

Cant is always offensive, but especially religious cant. This offends more than the taste, for it shocks the religious sensibility and the sense of true veneration. Sometimes a preacher may be found who, instead of bringing cant into common life, introduces slang into the sacred desk: as—

“Give me two live men, and I'll run this church.”

“The question of the day, my brethren, is not ‘How are your poor feet?’ but ‘How are your poor souls?’”

#### § 273. VULGARISMS.

6. Vulgarisms of all kinds, including provincialisms and solecisms, are gross offences. Most of these need not be named; but a certain class of affectations come under this head, and deserve a brief notice. The use of pretentious words is vulgar; as, While these events were “transpiring,” for “occurring;” “demise,” for “death;” “eventuate;” “inaugurate;” “reliable,” for “trustworthy;” “this section;” “endorse,” for “approve.”

Sometimes low and degrading expressions are used even by the best writers. Burke never shrank from saying anything. For example, he says:

“They are not repelled, through a fastidious delicacy, at the stench of their arrogance and presumption, from a medicinal attention to their mental blotches and running sores.”

This might have been less disgusting and equally strong. Of the same nature is the image of Lord Chatham's administration, “pigging together in the same truckle-bed;” and that still more famous one of Mr. Dundas, with his East India bills, “exposed like the imperial sow of augury.”



## CHAPTER III.

## THE HARMONIOUS ARRANGEMENT OF WORDS.

## § 274. HARMONY IN THE ARRANGEMENT OF WORDS REQUIRES BOTH EUPHONY AND ELEGANCE.

We have next to consider harmony in the arrangement of words.

The words must not only be well chosen, but they must also be well arranged; otherwise the most musical collection may be inharmonious in the general effect.

Hence euphony and elegance must both be sought after.

Elegance in sentences exists where the words are well chosen, and so arranged as to gratify the taste.

Euphony in sentences exists where the general arrangement of the words is such as will give pleasure to the ear, and will serve to adorn the sentiment.

In the following passage from Kinglake's *Eothen* the words are all euphonic, and the arrangement is full of harmony :

"The mystery of holy shrines lies deep in human nature. For however the more spiritual minds may be able to rise and soar, the common man during his mortal career is tethered to the globe that is his appointed dwelling-place; and the more his affections are pure and holy, the more they seem to blend with the outward and visible world. For men strongly moved by the Christian faith it was natural to yearn after the scenes of the Gospel narrative. In old times this feeling had strength to impel the chivalry of Europe to undertake the conquest of a barren and distant land; and although in later days the aggregate faith of the nations grew chill, and Christendom no longer claimed with the sword, still there were always many who were willing to brave toil and danger for the sake of attaining to the actual and visible Zion."

There are several topics arising out of this subject which are worthy of attention. These refer to the arrangement of words and of clauses, and will be considered in order.

§ 275. HARMONIOUS SUCCESSION OF WORDS.

1. The arrangement of words must be so made as to conduce to harmony.

1st. The words should follow in harmonious succession. A good example of this may be found in the following passage :

“On the fifth day of the moon, which, according to the custom of my forefathers, I always keep holy, after having washed myself and offered up my morning devotions, I ascended the high hills of Bagdad, in order to pass the rest of the day in meditation and prayer.”—ADDISON.

If attention be paid to the succession of words in this sentence, it will be found that they all flow onward with smoothness and euphony, each being in its proper place, and that the pauses are so disposed as to contribute in the highest degree to the harmonious effect of the whole. The elegance of this construction will be better seen by contrasting it with another passage of a different nature, in which out of carelessness the subject is protracted through several awkward clauses :

“To behold the little band emerging from the mountain passes, moving quietly on till by numerous additions it marches forward with something of the appearance of an armed host, which again gathering fresh strength continually enlarges, and we look on a mighty army driving all its enemies before it, or watch it entering in triumph the capital of the empire, is a glorious sight.”

The chief thing to be noticed here is the fault by which the sense is held in suspense throughout the whole sentence, until the close is reached. The intervening clauses are also dealt with in a careless and awkward manner.

§ 276. MODIFYING WORDS.

2d. The insertion of modifying words is sometimes made in such a way as to give offence to the cultivated taste. This will be explained by the following examples :

“The then commercial grandeur of England.”—BURKE.

This is a Greek idiom, not an English, and its effect is unpleasant to the ear.

Mr. Piazzini Smith writes as follows :

“The interpretation of the admittedly on all hands most ancient Great Pyramid.”

And again :

“The eternity of dead matter philosophy.”

Such constructions are not in accordance with the genius of the English language.

“The too great distance of the city prevented him from arriving on the same day.”

Better say : The distance of the city was too great, etc.

“They have a by far larger population.”

Better : A larger population by far.

#### § 277. IMPERSONAL CONSTRUCTIONS.

3d. Impersonal constructions are sometimes inelegant.

These, when properly used, are elegant and forcible : as—

“It is gone ! that sensibility of principle, that chastity of honor, which felt a stain like a wound.”—BURKE.

But the following are very different :

“It is known to all persons, the great suffering that ensued immediately after the declaration of war.”

“It made great disturbance, that action of his, among the people of the district.”

#### § 278. APPENDED CLAUSES.

4th. Clauses inserted as an after-thought generally interfere with the harmonious arrangement of sentences : as—

“Thus by this campaign, if by nothing else, he showed that in military genius he was the greatest of men—that is, at least, of the men of his own age.”

“Under his reign England was more prosperous than at any other time in the Saxon era, and this may even be favorably compared with later periods, making allowance, of course, for the inferiority of the world generally—that is, in civilization.”

In these sentences there is a natural end, after which some additional thought is appended, which serves to give the whole an air of incompleteness.

#### § 279. EXPLANATORY WORDS.

5th. Too many explanatory words are a fault, such as—“of course,” “that is,” “as is natural.” This gives an air of dislocation to the whole sentence, and not unfrequently destroys its effect.



§ 280. PREPOSITIONS.

6th. Prepositions are sometimes separated from the words which they govern :

"This state of things could not continue long, for the people were both disgusted with and enraged at his tyranny."

Better : Were both disgusted with his tyranny and enraged at it.

"If the boy had been less obstinate he might have escaped, for the judges were pleased with and affected by his frankness and youth."

Better : Were pleased with his frankness and affected by his youth.

§ 281. THE VARIATION OF CONNECTIVES.

2. There are many ways of joining words and clauses together. Of these, the most common is the conjunction "and;" but since the frequent repetition of this word is inelegant, it becomes necessary to vary the connectives as much as possible.

Languages differ in this respect. In Greek there are numerous connectives, of which the particle *δέ* is used to an extent not allowable in other languages, and not transferable to English. Latin, although possessing many conjunctions, does not tolerate their undue repetition. The best writers seek other modes of binding clauses and sentences together; and so admirable are their devices to this end with relatives, participles, and adverbs, that the study of them is of great benefit to the English writer. In English, as in Latin, perpetual variety in this respect is needed, and it should be the aim of every one to find out and put in practice the different ways in which this can be effected. Of these, the following are the most common :

"Now," for "and:."

"The nobility and the clergy were both opposed to his claims, and created a strong opposition; and he at first pretended to favor each, so as to weaken the hostility against him, but he at length threw off the mask."

By putting a full stop after opposition, and changing the following "and" into "now," a great improvement will be made.

"Nor:."

"The prospects of Protestantism in France and Belgium are certainly not flattering; and in Italy the impartial mind cannot as yet find much encouragement."

Better : Nor in Italy can the impartial mind.

“With:”

“Austria and Prussia, and the whole body of the German states, precipitated themselves upon this feeble kingdom.”

Better: Austria and Prussia, with the whole body of the German states, etc.

“While:”

“In Russia and Austria the military expenditure goes on as before; and in Italy the cost of armaments is destroying the country.”

Better: while in Italy.

“Even:”

“In France and Italy water is often unwholesome, and wine is the only beverage; and in England beer and porter are the few luxuries of the farmers and laborers.”

Better: even in England.

The participial construction:

“The nation rose, and grew to wonderful power, and suddenly declined.”

The participial construction may be substituted here; thus:

The nation rose, and after growing to wonderful power suddenly declined.

#### § 282. VARIETY IN THE CLAUSES.

3. The clauses should not be of equal length; but long and short should be intermingled, so as to follow in harmonious succession. This is illustrated by the following passage:

“The course of history is like that of a great river wandering through various countries; now, in the infancy of its current, collecting its waters from obscure small springs in splashy meadows, and from unconsidered rivulets which the neighboring rustics do not know the name of; now, in its boisterous youth, forcing its way through mountains; now, in middle life, going with equable current busily by great towns, its waters sullied yet enriched with commerce; and now, in its burdened old age, making its slow and difficult way, with great broad surface, over which the declining sun looms grandly, to the sea.”—SIR ARTHUR HELPS.

A series of clauses of equal length tends to monotony; and that variety which is an essential to harmonious diction can only be found where the members of a sentence exhibit different degrees of length and of rhythm. In the passage just quoted this is very perceptible.

§ 283. CO-ORDINATION OF CLAUSES.

4. An elegant construction is often attained by the co-ordination of clauses. By this is meant the setting forth of several statements, or the enumeration of several particulars, in such a way that the construction of the clauses shall be similar :

“In this work, when it shall be found that the author has omitted much, let it not be forgotten that much has been performed.”

A more elegant construction would be as follows :

In this work, when it shall be found that much is omitted, let it not be forgotten that much likewise is performed.

“The kingdom was at this time in a critical condition. The proud oligarchy defied the power of the king and popular rights, and set each at defiance.”

Better :

The power of the king was defied ; the rights of the people were ignored ; and a proud oligarchy set each at defiance.

“Christianity teaches and commands us that we should moderate our passions, and temper our affections for all things below, with thankfulness for their possession, and the exhibition of patience when we experience loss, whenever God shall take away the things that he gave us.”

Better :

Christianity teaches and commands us to moderate our passions, to temper our affections towards all things below ; to be thankful for the possession, and patient under the loss, whenever He who gave shall see fit to take away.

§ 284. THE CLOSE OF THE SENTENCE.

5. The close of the sentence requires care, since it is the last thing upon which the ear rests.

A sonorous word at the end of a sentence is generally harmonious. This is illustrated in the following passages :

“We must remember the unexampled abruptness of the Arabian Revolution. The year 622, by its very name of Hegira, does not record a triumph, but a humiliation.”—DE QUINCEY.

“Beyond our planetary system, now extended by the discovery of Neptune to three thousand millions of miles from the sun, and throughout the vast expanse of the universe, the telescope will exhibit to you new suns and systems of worlds, infinite in number and variety, sustaining doubtless myriads of living beings, and presenting new spheres for the exercise of divine power and beneficence.”—DE QUINCEY.



The undeniable beauty of such terminations has led some to lay it down as a law that a sentence ought never to terminate with a short word, especially if it be a preposition ; and for examples of faults in this respect they offer such sentences as the following :

"It is a mystery we firmly believe the truth of, and humbly adore the depth of."

Some of the best English authors, however, do not at all object to such terminations. The following are taken from Addison :

"They are very hardly brought to regard any truth, how important soever it may be, when they know that there are several men of five hundred a year who do not believe it."

"Great scholars that are forever near a right understanding, and will never arrive at it."

"The sense of honor which he demonstrated in that action was worth all the learning in the world without it."

"Alexander, being asked in his youth to contend for a prize in the Olympic games, answered he would if he had kings to run against him."

The termination by a preposition is also common.

Fox says :

"That feeling which party cannot dispossess us of."

"Rivulets," says Helps, "which the neighboring rustics do not know the name of."

"Such as few persons have a just idea of."—BRIGHT.

"The indulgence which I began by thanking you for."—ERSKINE.

"He has no family to return to."—ERSKINE.

The truth is that the genius of the English language is in favor of this construction. It may be found constantly in common conversation, when to adopt the other form would be considered pedantic. It is vigorous and idiomatic, and altogether English. The other may be considered as due to Latin influence, and it prevails chiefly among those who use a Latinized style.

Sometimes the little word is a very strong and emphatic one. The English language is largely made up of such words, and some of the smallest have the greatest force.

Nor is it in any way a violation of that euphony which is sought after by the admirers of a Latinized style. When we

judge not by the eye, but by the ear, we shall find that the musical effect of one or two short unaccented words at the end of a sentence is precisely the same as that of one or two unaccented syllables. Thus: "on account of it" in euphony is the same as "company;" "by means of it" has the same euphonic effect as "tragedy," "beneficence," or any other dactylic word; "truth of," "depth of," are trochaic, and are equal in tone to "virtue," "goodness."

In forming the conclusions of clauses or sentences, it would be a great mistake to seek always for sonorous words. It might be tolerable in oratory or elevated writing, but it would be almost certain to be tedious. As in the course of the sentence long and short clauses must be intermingled, so at the close there should be such a rhythmical termination as may best conduce to an elegant variety. This is essential to true harmony, and after all it is better to be even rough and harsh than effeminate, languid, or monotonous.

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## CHAPTER IV.

### TRANSITIONS.

#### § 285. HARMONY IN GENERAL.

ELEGANCE of style refers not only to the choice and arrangement of words, but also to the management of the work as a whole, its introduction, the statement of the different arguments, and the transition from one topic to another.

#### § 286. THE INTRODUCTION.

The introduction will be more fully considered under the head of method, and needs but a brief notice in this place. An elegant introduction is neither too abrupt nor too much prolonged. It is managed in such a way that the reader is drawn on gently and gradually towards the discussion of the subject. The writer who is most conspicuous for easy grace in this respect is Addison.

## § 287. TRANSITIONS.

The same care must be exercised in the introduction of the various divisions of arguments, and the writer must study the best way by which the attention of the reader may be transferred from the conclusion of one topic to the beginning of another. This is called transition.

In didactic or scientific works the chief and, indeed, the sole consideration is perspicuity, and here the presentation of topics should be as direct and strongly marked as possible. The divisions and subdivisions also should be made very prominent, and every new argument should be distinctly and clearly stated. But in those writings where the higher qualities of style are sought after a different course must be adopted. In these the argument must of course be carefully elaborated, and made as effective as possible; but the divisions of the subject must be so managed that the reader may pass from one to another without too much abruptness.

Abrupt transitions are found most frequently in sermons. It once was the common fashion for the preacher to state the whole argument at the outset by way of introduction, a course that has been followed but seldom indeed in any other species of composition. This practice is not so common now, but it is by no means given up. Another fashion, equally inelegant, still prevails: it is a transition to new topics by means of the words "secondly," "thirdly," "fourthly," etc. The practice is so common that objections are seldom or never made; yet no public lecturer or journalist or magazine writer or essayist would think of adopting it as a rule, nor would any advocate before a jury, or any Parliamentary orator.

## § 288. THE FORMAL TRANSITION.

The transition may be considered as of two kinds: first, the formal; and, secondly, the elegant.

The formal transition is characterized by the employment of certain words or forms of speech by which it is directly announced. These are appropriate to didactic, scientific, and argumentative works, and consist of such terms as the following: "First," "secondly," "thirdly," etc.; "again," "yea, more," "once more," "moreover," "besides," "but this is not all," "and further."



A good example of the formal transition is found in the following extract from De Quincey's essay on Homer and the *Homeridæ* :

"The first class of arguments, therefore, for the sanity of the existing Homer, is derived from language. Our second argument we derive from the ideality of Achilles."

§ 289. THE ELEGANT TRANSITION.

In the elegant transition, on the contrary, such formal statements are carefully avoided, and the writer seeks to transfer the attention of the reader to a fresh topic in such a manner that there shall be no abruptness, but that the new one shall seem to grow out of the old.

An example of this may be found in De Quincey's essay on *Style*, in which he proceeds to show the effect of the publication of books upon general literature. The new topic is introduced thus :

"Did the reader ever happen to reflect upon the idea of publication—an idea we call it ; because, even in our own times, with all the mechanic aids of steam-presses, etc., this object is most imperfectly approached, and is destined, perhaps, forever to remain an unattainable ideal."

Another example of transition by the same author is as follows :

"Such being the state of preparation, what was the result? These were the words which concluded our last essay. . . . We must acknowledge that it had fallen far below the standard of our experience."

The following passage affords another example :

"Mutual service in endless gradation is clearly the world's great law. In the natural grouping of human life the same rule is found. It is not similarity, but dissimilarity that constitutes the qualification for heartfelt union among mankind; and the mental affinities resemble the electric, in which like poles repel, while the unlike attract."—MARTINEAU.

The transition is here eloquently made from "mutual service" in nature to the same thing among men.

The same thing may be seen in digressions, which, to be effective, should always be the outgrowth of the subject; and more especially in the return to the subject which must follow such digressions.

An example of the formal kind may be found in the following from De Quincey :

"Here let us retrace the course of our speculations, lest the reader should suppose us to be wandering."

A more elegant example is furnished by the same author, who, after a long digression upon German prose, Acts of Parliament, Mr. Pitt, Ariadne's clew, and the tricks of a funambulist, returns at last to his proper subject with these words :

"We might have made our readers merry with the picture of German prose, but we must not linger. It is enough to say that it offers the counterpole to the French style. . . . But these faults—are they in practice so wearisome and exhausting as we have described them?"

#### § 290. PARAGRAPHS.

Paragraphs are the smaller portions into which composition is divided, and each one is usually occupied with a subordinate head of the argument. The whole subject of transition has therefore an especial reference to these.

But the paragraph has also other uses, for it has grown of late to be a distinct department of writing, and is now almost as important to the newspaper as the leading article. It is used chiefly for the following purposes :

- To give intelligence.
- To answer an opponent.
- To give the essence of an argument.
- To attack.
- To defend.

The importance which it has acquired causes it to receive special attention, and the good "paragraphist" is as much appreciated, and at the same time as rare, as the good essayist.

#### § 291. THE CONCLUSION.

From the examples above given, it will be seen that transitions from one topic to another refer not only to the introductions of paragraphs, but also to their conclusions. In addition to these, attention must be paid to the general conclusion. An elegant treatment of this requires that it should be neither too formal, nor too abrupt, nor too greatly protracted. The writer who aims to introduce his subject with an attractive ease will seek also to withdraw it in such a way as to leave a pleasing impression.

## CHAPTER V.

## WORD PAINTING AND ONOMATOPŒIA.

## § 292. WORD PAINTING.

RHETORIC, under its conception as belles-lettres, and as a fine art, may be considered as analogous sometimes to painting, and at other times to music. It assimilates itself with the art of painting where a portrayal is made by vivid description, so that the scene lives before the mind, and the artist can easily reproduce it to the eye. The truth of this resemblance is expressed by the very term commonly applied to this kind of writing, "word painting." Sir Walter Scott's trial of Effie Deans and Macaulay's trial of Warren Hastings are well-known examples. In the following passage this is well illustrated :

"The noonday sun came slanting down the rocky slopes of La Riccia. . . . Purple and crimson and scarlet, like the curtains of God's tabernacle, the rejoicing trees sank into the valley in showers of light, every separate leaf quivering with buoyant and burning life; each as it turned to reflect or transmit the sunbeam, first a torch and then an emerald. Far up into the recesses of the valley the green vistas arched like the hollows of mighty waves of some crystalline sea, with the arbutus flowers dashed along their flanks for foam, and silver flakes of orange spray tossed into the air around them, breaking over the gray walls of rock into a thousand separate stars, fading and kindling alternately as the weak wind let them fall. Every glade of grass burned like the golden floor of heaven, opening in sudden gleams as the foliage broke and closed above it, as sheet-lightning opens in a cloud at sunset; the motionless masses of dark rock—dark though flushed with scarlet lichen—casting their quiet shadows across its restless radiance, the fountain underneath them filling its marble hollow with blue mist and fitful sound, and over all the multitudinous bars of amber and rose, the sacred clouds that have no darkness, and only exist to illumine, were seen in fathomless intervals between the solemn and orbéd repose of the stone-pines, passing to lose themselves in the last, white, blinding lustre of the measureless line where the Campagna melted into the blaze of the sea."—RUSKIN.

## § 293. THE MUSIC OF WORDS.

Rhetoric presents an analogy not only to painting, but also to music. This is brought about when the writer devotes



much attention to the music of his words and the rhythmic flow of his sentences; so that in the very sound there is something that affects the ear and helps the meaning by its suggestiveness. The appeal is thus made to the mind by the "harmony of sweet sounds." Poetry has this to an eminent degree. In the famous Bugle Song of Tennyson, there is in the very sound of the words and movement of the metre a suggestiveness beyond the meaning that can be gathered from any grammatical analysis of the sentences:

"The splendor falls on castle walls,  
And snowy summits old in story;  
The long light shakes along the lakes,  
And the wild cataract leaps in glory.  
Blow, bugle, blow, set the wild echoes flying,  
Blow, bugle: answer echoes, dying, dying, dying!"

"O hark! O hear! how thin and clear,  
And thinner, clearer, farther going,  
O sweet and far! from cliff and scar,  
The horns of elf-land faintly blowing.  
Blow, let us hear the purple glens replying.  
Blow, bugle: answer echoes, dying, dying, dying!"

"O love, they die in yon rich sky;  
They faint on hill, or field, or river;  
Our echoes roll from soul to soul,  
And grow forever and forever.  
Blow, bugle, blow, set the wild echoes flying,  
And answer, echoes, answer, dying, dying, dying!"

While poetry has this to an eminent degree, it is perceptible and influential in prose; and the critic must notice not only the argument of a work, or its perspicuity, or its persuasiveness or elegance, but also its general tone.

The subject of tone, or sound in style, has reference both to the choice of words and their arrangement. In the former case it is called *onomatopœia*. In the latter, *rhythmus* or *rhythm*.

#### § 294. ONOMATOPŒIA.

*Onomatopœia* is a figure of speech, and consists in the use of words the sound of which suggests the thing signified; as, "hum," "hiss," "buzz," "crash," "roar," "boom," "smash."

All languages are full of such words, and their existence is an important fact for which the philologist has to account.

The origin of language itself is deduced by one school from words of this class, which were first made use of in order to represent external things by vocal sounds. To this first, followed secondly by the use of tropes, and thirdly by the composition of words, they attribute the origin and development of language. Our concern is with onomatopœia as a rhetorical figure, and as such it is immediately connected with euphony and elegance in words. By means of this a resemblance is established between the sound of the word and the thing signified, external objects are represented in the most vivid and expressive manner, the qualities of things are unfolded; even abstract ideas are presented with unwonted clearness and distinctness.

§ 295. ONOMATOPŒIA IN POETRY.

It is in poetry that the most extensive and most striking use of this figure appears. Poets test to the uttermost the resources of language; their art gives them greater liberty in the choice and arrangement of words; their aim is to convey to other minds, with the utmost vividness, the thoughts, feelings, and images that arise within themselves. Those poets who are most conspicuous for their musical sensibility are also most noted for their management of this figure.

Milton surpasses all other English poets in his exquisite musical sensibility, and in the wonderful variety of his harmony. This ever-varying harmony is due, first, to the matchless art which he displays in his versification, where, under the form of iambic metre, he succeeds in exhibiting the effects of all the other metres; and, secondly, to his unequalled skill in the use of onomatopœia. Those passages in the *Paradise Lost* which exhibit the resemblance between sound and sense have been so often quoted as illustrations of this figure that they have become hackneyed, yet some of them may be quoted again from their very excellence. Of all these, none are so well known as the famous descriptions of the opening of the gates of hell and of heaven.

The opening of the gates of hell is described in a way which suggests the utmost harshness:

"On a sudden open fly,  
With impetuous recoil and jarring sound,  
The infernal doors, and on their hinges grate  
Harsh thunder."

The opening of the gates of heaven is represented as full of heaven's own peace and harmony:

"Heaven opened wide  
Her ever-during gates, harmonious sound,  
On golden hinges turning."

This passage is an example of perfect euphony, from the prevalence of smooth liquid sounds.

The uproar of a vast host is described in the following :

"Highly they raged  
Against the Highest, and fierce, with grasped arms  
Clashed on their sounding shields the din of war."

Or in the following :

"Arms on armor clashing bray'd  
Horrible discord, and the madding wheels  
Of brazen chariots rag'd; dire was the noise  
Of conflict; overhead the dismal hiss  
Of fiery darts in flaming volleys flew."

The sounds of the things described are indicated by the words in the following lines from the same author :

"Brushed with the hiss of rustling wings."  
"The warlike sound  
Of trumpets loud and clarions,"  
"Sonorous metal blowing martial sounds;  
At which the universal host up sent  
A shout that tore hell's concave."

The following lines display the force and fury of a thunder-storm :

"The thunder,  
Winged with red lightning and impetuous rage,  
Perhaps hath spent his shafts, and ceases now  
To bellow through the vast and boundless deep."

This last line is like one in the ode on the Nativity :

"The wakeful trump of doom must thunder through the deep."

Many lines of *Paradise Lost* have their counterparts in this sublime ode. Thus :

"And on the washy ooze deep channels wore."

In the ode we find :

"And bid the weltering waves their oozy channels keep."



This ode is itself full of lines that afford examples of onomatopœia :

“The winds in wonder wist.”

“Divinely warbled voice.”

“With such a horrid clang  
As on Mount Sinai rang.”

“Ring out, ye crystal spheres!  
Once bless our human ears,  
If ye have power to touch our senses so;  
And let your silver chime  
Move in melodious time;  
And let the bass of heaven's deep organ blow;  
And with your ninefold harmony  
Make up full consort to the angelic symphony!”

Pope manages this figure with the utmost skill. The following are well-known examples :

“When Ajax strives some rock's vast weight to throw,  
The line too labors, and the words move slow.”

Here the combinations of consonants indicate difficulty and effort. The aspirates serve the same purpose in the following :

“Up the high hill he heaves a huge round stone.”

Dulness is indicated in the following :

“Just writes to make his barrenness appear,  
And strains from hard-bound brains six lines a year.”

The monosyllables, and the rhyming of “strains” with “brains,” give slowness to the movement, and suggest heaviness and stupidity.

“While feeble expletives their aid do join,  
And ten low words oft creep in one dull line.”

Here “do” is a “feeble expletive,” and “ten low words” are introduced into the second line.

In the following line the noise made by a clock is suggested :

“The varnished clock that clicked behind the door.”

—GOLDSMITH.

Gray's *Elegy* abounds in such lines :

“Save where the beetle wheels his droning flight,  
And drowsy tinklings lull the distant fold.”

“The moping owl does to the moon complain.”



Mrs. Browning has a line like this in her *Lady Geraldine*, a resemblance no doubt arising from unconscious imitation rather than deliberate plagiarism.

Tennyson's poetry stands next to that of Milton for the frequency and variety of the use of this figure. This arises from that delicate musical sense common to both, which leads each poet to draw from individual words and from their collocation all the harmony of which they are capable. The *Bugle Song*, quoted elsewhere, is all onomatopœia.

In the following the noise of the surf is imitated :

“And roar rock-thwarted under billowy caves  
Beneath the windy fall.”

The sound of trampling feet :

“Slippery crag that rang  
Sharp-smitten with the dint of armed heels.”

The confused and manifold noises of battle :

“The shattering trumpet shrilleth high,  
The hard brands shiver on the steel,  
The splintered spear-shafts crack and fly,  
The horse and rider reel—  
They reel, they roll in clanging lists.”

The war-drum :

“Thy voice is heard through rolling drums  
That beat to battle where he stands.”

The myriad voices of nature are represented in the following exquisite lines :

“Every sound is sweet—  
Myriads of rivulets hurrying through the lawn,  
The moan of doves in immemorial elms,  
And murmur of innumerable bees.”

The rapid movement of the second line is indicative of a “hurrying” stream.

The effects of reverberated sound :

“Front to front in an hour we stood,  
And a million horrible, bellowing echoes broke  
From the red-ribbed hollow beyond the wood.”



The confused noises of a city street :

“ With never an end to the stream of passing feet—  
Driving, hurrying, marrying, burying,  
Clamor, and rumble, and ringing, and clatter.”

The explosion of cannon :

“ The rushing battle-bolt sang from the three-decker out of the foam.”

The softer influences of peace :

“ Peace  
Pipe on her pastoral hillock a languid note.”

The varying sounds of a flowing brook are suggested in a well-known poem, from which the following is an extract :

“ I chatter over stony ways  
In little sharps and trebles ;  
I bubble into eddying bays,  
I babble at the pebbles.

“ I chatter, chatter, as I go  
To join the brimming river ;  
For men may come, and men may go,  
But I go on forever.”

An imitation of the manner of a ranting preacher :

“ Our Boanerges, with his threats of doom,  
And loud-lunged anti-Babylonianisms.”

#### § 296. ONOMATOPEIA IN PROSE.

In prose it is not so frequent as in poetry. It is too artificial, and would be distasteful in the one, even when highly beautiful in the other. This is seen in such phrases as, “ Tumble precipitate down dashed ;” “ The winds in wonder wist ;” which, though effective in poetry, would not be tolerated in prose.

There is, however, abundant room even in prose for the employment of onomatopœia, and its chief use consists in the selection of those words which afford the most vivid description of any given thing. Thus it is better to say the “ crash ” of falling timber than the “ noise ;” and in the following cases such a general term as “ noise ” is far inferior to the onomatopœic words: the “ whistling ” of the winds ; the “ boom ” of

cannon; the "shriek" of the blast; the "roar" of a tempest; the "wail" of a child.

"The spray was hissing hot, and a huge jet of water burst up from its midst."

This is much more vivid than if the following statement were made:

The water was boiling, and threw up a great fountain from its midst.

He "plunged" into the river, is better than "he threw himself." The horse came "galloping" down the road, is better than the horse came "quickly."

Such is the nature of language that, if the best possible word be chosen, it will often prove to be one of this description. This choice of the best word means precision, and hence the effort to be precise will often lead to excellence of another and very different kind. Pope, who is remarkable for precision, abounds in onomatopœia.

§ 297. THE LATIN ELEMENT IN THE ENGLISH LANGUAGE IS INVALUABLE FOR PURPOSES OF HARMONY.

Reference has already been made to the combination of Latin and Saxon in English, and it has been said that for purposes of perspicuity the Saxon is superior. It now remains to say that for purposes of harmony the Latin is invaluable, and for high pomp and majesty it is superior to the Saxon.

The Latin language is superior to the Saxon, and all other members of the Teutonic family, in point of euphony. In its words we find vowels and consonants in equal number, a large proportion of liquids, and a striking exhibition of sonorous music and magnificence. If we examine the finest passages in English literature, we shall find that the Latin words employed confer indescribable beauty and splendor, which are heightened by their contrast with the Saxon words. The character of the Saxon is tenderness, earnestness, simplicity; that of the Latin grandeur and stateliness. The value of the Latin element in our language may be seen by examining familiar passages from our chief poets. The following are from Shakespeare:

"Such *harmony* is in *immortal* souls."

"Fit for *treasons stratagems* and *spoils*."

*Elements of Rhetoric.*

"Pride, pomp, and circumstance of glorious war."

"On horror's head horrors accumulate."

"Counterfeit presentment of two brothers."

"It will discourse most eloquent music."

"Canst thou not minister to a mind diseased?"

"Sweet oblivious antidote."

"Even-handed justice

Commends the ingredients of our poisoned chalice  
To our own lips."

"Vaulting ambition."

"Her infinite variety."

"Whose conscience with injustice is corrupted."

"Uses of adversity."

"Of imagination all compact."

"My hand will rather

The multitudinous seas incarnadine."

Milton's style is far more Latinized than that of Shakespeare, and many of his most magnificent lines consist chiefly of Latin words. The following are examples :

"Thrones, dominations, principedoms, virtues, powers."

"Sonorous metal blowing martial sounds."

"Deep on his front engraven

Deliberation sat, and public care."

"The palpable obscure."

"Devil with devil damn'd.

Firm concord holds, men only disagree  
Of creatures rational."

"Ruin upon ruin, rout on rout,  
Confusion worse confounded."

"Vernal bloom."

"Human face divine."

"Necessity, the tyrant's plea."

"Vacant interlunar cave."



“*Embattled armies.*”

“Heaven opened wide  
Her ever-during gates, *harmonious sound.*”

This subject may be further illustrated by examples from other poets :

“In those deep solitudes and awful cells,  
Where heavenly pensive Contemplation dwells,  
And ever-musing Melancholy reigns.”—POPE.

“An elegant sufficiency, content,  
Retirement, rural quiet, friendship, books,  
Ease and alternate labor, useful life,  
Progressive virtue and approving heaven.”—THOMSON.

“Superfluous lags the veteran on the stage.”—JOHNSON.

“Storied urn or animated bust.”—GRAY.

“The intelligible forms of ancient poets,  
The fair humanities of old religion,  
The power, the beauty, and the majesty.”—COLERIDGE.

“The vision and the faculty divine.”—WORDSWORTH.

In a poem by William Wetmore Story on the English Language there is a description of the various elements which contribute towards its formation, while the poem itself is an example of onomatopœia :

“Give me of every language first my vigorous English,  
Stored with imported wealth, rich in its natural mines,  
Grand in its rhythmical cadence, simple for household employment,  
Worthy the poet’s song, fit for the speech of man.

Thou hast the sharp, clean edge and the downright blow of the Saxon ;  
Thou the majestic march and the stately pomp of the Latin ;  
Thou the euphonious swell, the rhythmical roll of the Greek ;  
Thine is the elegant suavity caught from sonorous Italian ;  
Thine the chivalric obeisance, the courteous grace of the Norman ;  
Thine the Teutonic German’s inborn guttural strength.

Now clear, pure, hard, bright, and one by one like to hailstones,  
Short words fall from his lips fast as the first of a shower ;  
Now in a twofold column, spondee, iamb, and trochee,  
Unbroke, firm-set, advance, retreat, trampling along ;  
Now with a sprightlier springiness bounding in triplicate syllables  
Dance the elastic dactyls in musical cadences on ;

Now their voluminous coil intertangling like huge anacondas  
Roll overwhelmingly onward the sesquipedalian words.

Therefore it is that I praise thee, and never can cease from rejoicing,  
Thinking that good stout English is mine and my ancestor's tongue ;  
Give me its varying music, the flow of its free modulation—  
I will not covet the full roll of the glorious Greek,  
Luscious and feeble Italian, Latin so formal and stately,  
French with its nasal lisp, nor German inverted and harsh ;  
Not while our organ can speak with its many and wonderful voices,  
Play on the soft lute of love, blow the loud trumpet of war,  
Sing with the high sesquialtro, or drawing its full diapason,  
Shake all the air with the grand storm of its pedals and stops.”

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## CHAPTER VI.

### RHYTHM.

#### § 298. RHYTHM IN POETRY.

TONE or sound in style, when referring to the arrangement of words, is called *rhythmus* or *rhythm*.

Rhythm means a recurrence of sound at regular intervals, and was formerly applied to the movement of measured versification. The term has been extended in its meaning, so as to include more than metre ; and it is frequently used to designate such things as the roll of the surf, the rise and fall of the wind, the reverberations of thunder, or the swell of tones from an *Æolian* harp. In poetry the word now signifies something very different from the formal divisions of lines into feet, and refers to that harmony and cadence which arise from the general flow of verses, and are marked by emphatic words and *cæsural* pauses. Thus Milton's *Paradise Lost* is written in the *iambic* metre, but the rhythm of that poem is something quite distinct from that metre, and is very different from the rhythm of any other *iambic* poem. The truth of this may be illustrated by the following passage :

“ If thou be'st he—but O, how fallen, how changed  
From him who in the happy realms of light,  
Clothed with transcendent brightness, didst outshine  
Myriads, though bright ! If he, whom mutual league,

United thoughts and counsels, equal hope  
 And hazard in the glorious enterprise,  
 Joined with me once, now misery hath joined  
 In equal ruin :—into what pit thou seest,  
 From what height fallen :—so much the stronger proved  
 He with his thunder ; and till then who knew  
 The force of those dire arms ?”

The difference between the rhythm and the metre is here very strongly marked, especially in the last four lines. It is also discernible in all good poetry, and to make this manifest to the ear is the chief work of the elocutionist.

#### § 299. RHYTHM IN PROSE.

The greatest writers of ancient and modern times have sought to infuse into their style something which should appeal to the musical sensibility, and many noble passages in prose literature exert an influence difficult to define, yet so powerful that they affect the heart and cling to the memory. Their meaning is in such cases enlarged and reinforced by the subtle yet potent aid of harmony ; and while the thought affects the mind, the music charms the ear. Two things are to be observed in such writings : first, the sound of the individual words ; and, secondly, their arrangement, with the recurrence of pauses at such intervals as shall produce a certain harmonious rise and fall of tone. These constitute rhythm in prose.

Many passages in the English Bible exhibit a matchless beauty of rhythm :

“Or ever the silver cord be loosed—or the golden bowl be broken—or the pitcher be broken at the fountain—or the wheel broken at the cistern. Then shall the dust return to the earth as it was—and the spirit shall return unto God who gave it.”

“Lord—thou hast been our dwelling-place in all generations.

“Before the mountains were brought forth—or ever thou hadst formed the earth and the world—even from everlasting to everlasting—thou art God.”

“These are they which came out of great tribulation—and have washed their robes—and made them white in the blood of the Lamb.”

If these passages be read with attention to the rhetorical pauses, as marked, their euphonious flow and solemn and varied rhythm will not fail to be apparent. It would be difficult to



furnish any other translation from their originals which could equal them in this respect.

Rhythm in prose may be defined as the alternate swelling and lessening of sound at certain intervals. It refers to the general effect of sentences and paragraphs, where the words are chosen and arranged so as not only to express the meaning of the writer, but also to furnish a musical accompaniment which shall at once delight the ear by its sound, and help out the sense by its suggestiveness.

The magnificent and varied harmonies which Milton loved are not more conspicuous in his poetry than in his prose. The following passage has often been quoted as an example of this :

“Methinks I see in my mind a noble and puissant nation, rousing herself like a strong man after sleep, and shaking her invincible locks : methinks I see her as an eagle mewing her mighty youth, and kindling her undazzled eyes at the full mid-day beam ; purging and unscaling her long-abused sight at the fountain itself of heavenly radiance ; while the whole noise of timorous and flocking birds, with those also that love the twilight, flutter about, amazed at what she means.”

The following passage from De Quincey is both a criticism and an illustration :

“Where out of Sir Thomas Browne shall we hope to find music so Miltonic, an intonation of such solemn chords as are struck in the following opening bar of a passage in the *Urn Burial* : ‘Now since these bones have rested quietly in the grave, under the drums and tramlings of three conquests,’ etc. What a melodious ascent as of a prelude to some impassioned requiem breathing from the pomps of the earth and from the sanctities of the grave ! What a *fluctus decumanus* of rhetoric ! Time expounded not by generations or centuries, but by vast periods of conquests and dynasties ; by cycles of Pharaohs and Ptolemies, Antiochi and Arsacides ! And these vast successions of time distinguished and figured by the uproars which revolve at their inaugurations—by the drums and tramlings rolling overhead upon the chambers of forgotten dead—the trepidations of time and mortality vexing, at secular intervals, the everlasting Sabbaths of the grave !”

Burke, when conversing about the literary value of his own writings, declared that the particular passage which had cost him the most labor, and upon which his labor seemed to himself to have been the most successful, was the following :

“Such are their ideas, such their religion, and such their law. But as to our country and our race, as long as the well-compacted structure of our

church and state—the sanctuary, the holy of holies of the ancient law, defended by reverence, defended by power, a fortress at once and a temple—shall stand inviolate on the brow of the British Sion; as long as the British monarchy, not more limited than fenced by the orders of state, shall, like the proud keep of Windsor rising in the majesty of proportion, and girt with the double belt of its kindred and coeval towers; as long as this awful structure shall oversee and guard the subjected land, so long the mounds and dikes of the low fat Bedford level will have nothing to fear from all the pickaxes of all the levellers of France. As long as our sovereign lord the king, and his faithful subjects, the lords and commons of this realm—the triple cord which no man can break; the solemn sworn constitutional frankpledge of this nation; the firm guarantees of each other's being and each other's rights; the joint and several securities, each in its place and order for every kind and every quality of property and dignity—as long as these endure, so long the Duke of Bedford is safe; and we are all safe together—the high from the blights of envy and the spoliations of rapacity, the low from the iron hand of oppression and the insolent spurn of contempt. Amen! and so be it, and so it will be—

‘Dum domus Æneæ Capitoli immobile saxum  
Accolet, imperiumque pater Romanus habebit.’”

In the style of Chalmers we find copiousness of thought and affluence of diction with great attention to rhythmical effect. This is shown in the following extract from his sermon on the death of the Princess Charlotte :

“The nation has certainly not been wanting in the proper expression of poignant regret at the sudden removal of this most lamented princess, nor of their sympathy with the royal family deprived by this visitation of its brightest ornament. Sorrow is painted on every countenance, the pursuits of business and of pleasure have been suspended, and the kingdom is covered with the signals of distress. But what, my friends (if it were lawful to indulge such a thought), what would be the funeral obsequies of a lost soul? Where shall we find tears fit to be wept at such a spectacle, or, could we realize the calamity in all its extent, what tokens of commiseration and concern would be deemed equal to the occasion? Would it suffice for the sun to veil his light and the moon her brightness; to cover the ocean with mourning and the heavens with sackcloth; or, were the whole fabric of nature to become animated and vocal, would it be possible for her to utter a groan too deep or a cry too piercing to express the magnitude and extent of such a catastrophe?”

The writings of Carlyle do not abound in rhythmical passages, yet sometimes, as in the following case, his power in this way is very striking :

“Look there, O man, born of woman! The bloom of that fair face is wasted, the hair is gray with care; the brightness of those eyes is quench-



ed, their lids hang drooping ; the face is stony pale, as of one living in death. Mean weeds which her own hand has mended attire the queen of the world. The death-hurdle where thou sittest, pale, motionless, which only curses environ, has to stop ; a people drunk with vengeance will drink it again in full draught looking at thee there. Far as the eye reaches a multitudinous sea of maniac heads, the air deaf with their triumph yell !”

The simple structure of Macaulay’s style and his love of antitheses are not conducive to sustained harmony ; yet this quality is not unfrequently exhibited, and nowhere in his writings can richer or more varied rhythm be found than in his famous description of the Puritans :

“ If they were unacquainted with the works of philosophers and poets, they were deeply read in the oracles of God. If their names were not found in the registers of heralds, they felt assured that they were recorded in the Book of Life. If their steps were not accompanied by a splendid train of menials, legions of ministering angels had charge over them. Their palaces were houses not made with hands, their diadems crowns of glory which should never fade away. On the rich and the eloquent, on nobles and priests, they looked down with contempt ; for they esteemed themselves rich in a more precious treasure, and eloquent in a more sublime language ; nobles by the right of an earlier creation, and priests by the imposition of a mightier hand. The very meanest of them was a being to whose fate a mysterious and terrible importance belonged—on whose slightest actions the spirits of light and darkness looked with anxiety—who had been destined before heaven and earth were created to enjoy a felicity which should continue when heaven and earth should have passed away. Events which short-sighted politicians ascribed to earthly causes had been ordained on his account. For his sake empires had risen and flourished and decayed. For his sake the Almighty had proclaimed his will by the pen of the evangelist and the harp of the prophet. He had been rescued by no common deliverer from the grasp of no common foe. He had been ransomed by the sweat of no vulgar agony, by the blood of no earthly sacrifice. It was for him that the sun had been darkened, that the rocks had been rent, that the dead had arisen, that all nature had shuddered at the sufferings of her expiring God !”

Among the musical terms which are sometimes used by critics to designate qualities in style, the word “bravura” may be mentioned as being closely connected with the present subject, and as involving beyond everything else a sounding and varied rhythm. In the following passage De Quincey has explained and illustrated this term with unusual beauty and discrimination :

“ In taking leave of a book and a subject so well fitted to draw out the highest mode of that grandeur which can connect itself with the external



world, I would wish to contribute my own brief word of homage to this grandeur by recalling from a fading remembrance of twenty-five years back a short *bravura* of Jean Paul Friedrich Richter. I call it a *bravura*, as being intentionally a passage of display and elaborate execution; and in this sense I may call it partly 'my own,' that at twenty-five years' distance, after one single reading, it would not have been possible for any man to report a passage of this length without greatly disturbing the texture of the composition. By altering, one makes it partly one's own; but it is right to mention that the sublime turn at the end belongs entirely to Jean Paul.

"God called up from dreams a man into the vestibule of heaven, saying, Come thou hither and see the glory of my house. And to the servants that stood around his throne he said, Take him and undress him from his robes of flesh; cleanse his vision, and put a new breath into his nostrils; only touch not with any change his human heart—the heart that weeps and trembles. It was done; and with a mighty angel for his guide, the man stood ready for his infinite voyage; and from the terraces of heaven, without sound or farewell, at once they wheeled away into endless space. Sometimes with the solemn flight of angel wing they fled through Zaarahs of darkness, through wildernesses of death that divided the worlds of life; sometimes they swept over frontiers that were quickening under prophetic motions from God. Then from a distance that is counted only in heaven light dawned for a time through a sleepy film; by unutterable pace the light swept to them, they by unutterable pace to the light; in a moment the rushing of planets was upon them; in a moment the blazing of suns was around them. Then came eternities of twilight that revealed but were not revealed. To the right hand and to the left towered mighty constellations, that by self-repetitions and answers from afar, that by counterpositions, built up triumphal gates, whose architraves, whose archways—horizontal, upright—rested, rose at altitudes, by spans that seemed ghostly from infinitude. Without measure were the architraves, past number were the archways, beyond memory the gates. Within were stars that scaled the eternities above, that descended to the eternities below; above was below, below was above, to the man stripped of gravitating body; depth was swallowed up in height unsurmountable, height was swallowed up in depth unfathomable. Suddenly, as thus they rode from infinite to infinite; suddenly, as thus they tilted over abysmal worlds, a mighty cry arose that systems more mysterious, that worlds more billowy—other heights and other depths—were coming, were nearer, were at hand. Then the man sighed and stopped, shuddered and wept. His overladen heart uttered itself in tears; and he said, Angel, I will go no farther, for the spirit of man aches with this infinity. Insufferable is the glory of God. Let me lie down in the grave from the persecutions of the Infinite, for end, I see, there is none. And from all the listening stars that shone around issued a choral voice, The man speaks truly; end there is none that ever yet we heard of. End is there none? the angel solemnly demanded. Is there indeed no end, and is this the sorrow that kills you? But no voice answered that he might answer himself. Then the angel threw up his glorious hands to the heaven of heavens, saying—End is there none to the universe of God! So, also, there is no beginning!"

The term "bravura" may also be applied with equal appropriateness to the following passage from De Quincey :

"The dream commenced with a music which now I often hear in dreams, a music of preparation and of awakening suspense ; a music like the opening of the coronation anthem, and which, like that, gave the feeling of a vast march, of infinite cavalcades filing off, and the tread of innumerable armies. . . . Then, like a chorus, the passion deepened. Then came sudden alarms, hurrying to and fro, trepidations of innumerable fugitives, darkness and lights, tempest and human faces ; and at last, with the sense that all was lost, female forms, and the features that were worth all the world to me, and but a moment allowed—and clasped hands, and heart-breaking partings, and then—everlasting farewells ; and with a sigh such as the caves of hell sighed when the incestuous mother uttered the abhorred name of Death, the sound was reverberated—everlasting farewells, and again and yet again reverberated—everlasting farewells !"

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## CHAPTER VII.

### QUALITIES OF STYLE ASSOCIATED WITH HARMONY.

#### § 300. QUALITIES OF STYLE CONDUCIVE TO HARMONY.

A TRUE conception of rhetorical harmony shows that it is associated with various qualities of style and forms of expression which deserve special notice.

1. Many of those which have already been considered under the heads of perspicuity and persuasiveness are of great importance here. Thus purity is essential ; for no one can pretend to be an elegant writer who is guilty of barbarisms or solecisms. Precision also is necessary ; for the elegant writer should select the word that is best able to convey the most delicate shade of meaning.

#### § 301. FIGURES OF SPEECH.

2. Figures of speech also have a close connection with harmony. It has already been shown that however they may be classified, they nearly all tend to embellishment. They have not only their own peculiar power, whether of enhancing the importance of a subject, or of illustrating it, or of giving it



greater emphasis; but they also almost always confer upon it a certain charm which can be gained in no other way. The plain statement of a thing is usually commonplace, and, while sufficiently clear and intelligible, is nothing more; but when the statement is made by means of figurative language, it may be full of grace and elegance.

While nearly all the figures of speech have this effect, it is chiefly manifested by the figures of relativity—comparison, allusion, and the tropes. Here the law of association comes into play; and the presentation to the mind of some new and striking image, connected with the subject by the relation of similarity or contrast, seldom fails to excite the sense of the beautiful.

This subject has already been so fully treated of that nothing further need now be said; but for illustrations of the beauty of figures, reference may be made to the numerous examples already given.

#### § 302. EASE OF STYLE.

3. The name is its own definition, and it can only be acquired by attention to those things in which elegance consists. Some have by nature such fine perceptions that they seem to write almost without effort in an easy and agreeable manner. This is principally evident in letter-writing. De Quincey attributes to cultivated women a peculiar talent, and says:

“We are satisfied, from the many beautiful female letters which we have heard upon chance occasions from every quarter of the empire, that they—the educated women of Great Britain—are the true and best depositaries of the old mother idiom. . . . Cicero and Quintilian, each for his own generation, ascribed something of the same pre-eminence to the noble matrons of Rome; and more than one writer of the Lower Empire has recorded of Byzantium that in the nurseries of that city was found the last home for the purity of the ancient Greek.”

Ease of style is very different from easy writing. By the latter term is meant nothing more than a careless and tedious fluency, and this has led to the saying that easy writing is hard reading. But ease of style includes gracefulness and precision, careful finish, and various other qualities which are worth enumerating.



1st. Smoothness. By this is meant simple euphony, without rising above the general level of harmonious expression, or falling below it. As a general thing it is associated with the diffuse style. Among the poets it is illustrated by Beattie, Shenstone, Cowper, Akenside, Rogers, and others. In prose the chief examples are to be found in such sermons as those of Blair and Boyd, the histories of Prescott, and the essays and discourses of Edward Everett.

2d. Finish is the exhibition of great care in the choice and arrangement of words, and the embellishment of style.

3d. Delicacy involves unusual discrimination in the application of words. It is the union of precision with elegance. The poetry of Pope exhibits this quality, as well as the preceding one, in a remarkable degree.

4th. Grace refers to taste and discernment of the beautiful in thought and expression, with finish and delicacy. This is pre-eminent in the poetry of Keats, Shelley, and Tennyson.

5th. A correct style is composition in which attention is paid to all the rules derived from authoritative usage, and where the imagination and the emotions are in some measure repressed. It indicates rather a freedom from fault than the possession of positive attractiveness. In poetry it used to be applied to writings after the model of Pope and Dryden, as distinguished from the irregular construction of such poems as Coleridge's *Christabel*. The style of Addison, Goldsmith, and Irving is correct; while the term would not be applied to that of Carlyle. Macaulay inveighs against critics who stand up for correctness, in a passage which is quoted elsewhere.

6th. Chaste. This term is applicable to style which is correct and accompanied by the display of imaginative power, yet nowhere out of control of a cultivated taste, or rising to anything like fervor. Thus Addison is chaste in style; he satisfies the taste; but he never rises to those exaltations of thought, feeling, and expression which are so manifest in the writings of Burke.

These qualities all contribute towards ease of style, yet they may exist individually in a conspicuous way, and sometimes without necessarily leading to it. In general, it may be said that much care, together with much practice, is needed before true ease of style can be attained. This is Pope's opinion:

"For ease in writing comes by art, not chance,  
As those move easiest who have learned to dance."

It is also expressed in the well-known saying: "*Ars celare artem.*"

§ 303. ORNAMENT.

4. Ornament enters, to a certain extent, into the composition of elegance. The term "ornate" is applied to style which is characterized by unusual embellishment. It is closely allied to the florid, and is liable to pass into it. Burke's writings afford frequent examples of ornament carried as far as possible. Thus in his panegyric on Sheridan the epithets are heaped together in profusion, synonymous words are accumulated, and there is a general air of exaggeration. His celebrated description of Marie Antoinette, though highly ornate and sometimes extravagant, is yet so full of tenderness and deep emotion that the reader has no other feeling than admiration and sympathy. The language of eulogy is always apt to run to extravagance and over-ornament, and the kind of composition called "panegyric" is notoriously, from its very nature, excessively embellished and florid.

Richness of style means something ornate, yet far more. It involves copiousness of thought, excitement of imagination, and often high emotion. The style of Ruskin is rich, as may be seen in the following example:

"Not long ago I was slowly descending this very bit of carriage-road, the first turn after you leave Albano. . . . It had been wild weather when I left Rome, and all across the Campagna the clouds were sweeping in sulphurous blue, with a clap of thunder or two, and breaking gleams of sun along the Claudian aqueduct, lighting up the infinity of its arches like the bridge of chaos. But as I climbed the long slope of the Alban mount the storm swept finally to the north, and the noble outline of the domes of Albano, and the graceful darkness of its ilex grove, rose against pure streaks of alternate blue and amber."

Elaboration. This term is applied to writings where the style is carefully corrected, polished, and enriched with rhetorical embellishment. Amplification and climax often present examples of this.

A gorgeous style is the exhibition of great pomp and splendor, as in passages of Milton's prose works and the writings of Jeremy Taylor.



## § 304. OFFENCES AGAINST LITERARY ELEGANCE.

There are many vicious qualities which are chiefly opposed to literary elegance, and of these the most conspicuous will now be considered.

## § 305. CARELESSNESS.

1. Many faults in style arise from carelessness. These are twofold: first, carelessness as to one's work; and, secondly, carelessness as to the readers to whom it is addressed.

1st. Carelessness as to one's work leads to incorrect and slovenly composition, with obscurity, inelegance, redundant words, and frequent repetitions.

A puerile style is often the result of this. The puerile is marked by immaturity of thought, vague apprehension of the subject, trite and commonplace expressions, tedious repetitions, together with lavish use of epithets, exaggerated phraseology, and entire absence of precision.

Abruptness of presentation is another result. This is found chiefly in the introduction of topics which are carelessly thrust forward when they might be brought on more gradually and skilfully. This is destructive to anything like ease or elegance of style. The most common form of abrupt transition is seen in the preachers' "first," "secondly," "thirdly," used in passing from one head of a discourse to another.

2d. Carelessness as to the reader results in such faults as those expressed by the words "stiff," "harsh," "dry," and "bald." These have much in common, yet each word has some special signification.

"Stiff" implies awkwardness of expression, abruptness of transition, and a general want of ease, elegance, and vivacity. "Harshness" may coexist with great vigor and animation, as in the case of Browning and Carlyle; but in general it indicates a style rough through carelessness, and without any attraction.

"Dry." A dry style is characterized by a total absence of ornament. The writer seems indifferent to all the means of persuasion, and exhibits none of those qualities by which a reader may be pleased. This style is common to didactic writings, to sermons, and to scientific and philosophical works.



These are often necessarily without ornament, and are therefore called "dry;" but the word is more properly applied to those branches of composition which are adapted to receive rhetorical treatment, but are destitute of it, owing to the negligence of the writer.

"Bald." This means the absence of ornament where ornament is needed. Dryden says:

"Hobbes, in the preface to his own bald translation of Homer, begins the praise of Homer where he should have ended it."

§ 306. THE FLORID STYLE.

2. Numerous faults arise from the florid style.

The florid style resembles that which is characterized by excessive diffuseness, yet is sufficiently different to be readily defined. Excessive diffuseness means the superabundance of words, while the florid style is a collection of verbose expressions supposed by the writer to be beautiful. The florid writer is always unduly diffuse; but the most diffuse writer need not by any means be florid. The florid style is characterized by misplaced and overwrought imagery, over-luxuriousness of expression, false excitement, and the affectation of enthusiasm. All this is vicious, and is stigmatized by various epithets which show how repugnant it is to good taste.

The chief characteristics of the florid style may be set down as follows:

- 1st. The excessive use of words.
- 2d. Poetical words and idioms.
- 3d. An inverted order of words such as is allowed only in poetry.
- 4th. Frequent exclamations.
- 5th. The affectation of enthusiasm.

With this style may be classified all those forms of expression which are marked by such terms as "stilted," "sentimental," "hysterical," "rhapsodical," "rant," "rhodomontade," and the like.

It is found in many young and ardent writers who are carried away by enthusiasm, among those who deal in sentiment, and those who aim to excite the emotions. Writers upon religious and moral subjects often fall into this. A notorious ex-

ample may be found in Hervey's *Meditations*. Dickens has been blamed for many passages in which this vice of style appears. Many French writers are too florid for English taste. Victor Hugo in his later novels, *e.g.*, "*L'homme qui rit*," has given great offence. Lamartine and Chateaubriand are open to the same charge. In German literature Gesner is florid and mawkish; and even the genius of Goethe was not superior to the temptation of this style in his *Sorrows of Werther*. Headley's "*Napoleon and his Marshals*," George Gilfillan's essays, and Swinburne's prose writings are all chargeable with the same fault.

"Rhetorical" is sometimes used as a term of reproach, and is applied to a florid style in which the ornament is too apparent. *Æschines* attributes this to *Demosthenes*, in a phrase which was meant to imply this fault: "His style smells of the lamp." Many critics consider Macaulay's essay on *Milton* "rhetorical."

Brougham finds fault with the style of *Cicero* in the following passage:

"The compositions of *Cicero*, exquisite as they are for beauty of diction, often remarkable for ingenious argument and brilliant wit, not seldom excelling in deep pathos, are nevertheless so extremely rhetorical, fashioned by an art so little concealed, and sacrificing the subject to a display of the author's powers, admirable as those are, that nothing can be less adapted to the genius of modern elocution, which requires a constant and almost exclusive attention to the business in hand. In all his orations which were spoken, hardly two pages can be found which a modern assembly would bear. . . . Now it is altogether otherwise with the Greek masters. Changing a few phrases, . . . moderating in some degree the virulence of invective, . . . there is hardly one of the political or forensic orations of the Greeks that might not be delivered in similar circumstances before our senate and tribunals; while their funeral and other panegyrical discourses are much less inflated and unsubstantial than those of the most approved masters of the epideictic style—the French academicians and preachers."

"Sentimental" is the expression of weak and commonplace sentiments in florid language: as—

"Though it be pleasant to revel amid the dreams of fancy, or soar aloft amid scenes of ideal beauty, yet 'tis sweet, yes, sweeter far, to read in Nature's own book the page of living, eternal, undying truth."

"There is a sublimity in nature, and there is a sublimity in morals. As we gaze upon the ocean in its wrath, as the forked lightnings play around, as the billows bound and scatter their spray to the clouds, lofty emotions crowd in upon the soul."



"Stilted" is a term applied to writing which is forced and unnatural. It is characterized by mock enthusiasm and extravagant expressions. The word "hifalutin" has been coined to stigmatize this fault. In the following passage Washington is described :

"Through every fibre of that herculean frame—standing six feet and six inches, developed into matchless and symmetrical beauty—every passion, thought, and feeling that belongs to earth or heaven went forever thrilling. Not a nerve but waked like a sensitive plant to every zephyr breath ; not a muscle of that grand frame but was as elastic, not a tendon that was not as hard as steel. He was of all men perhaps gifted with the finest nervous susceptibility and the mightiest power of will ; for over the broad expanse of his nature, where the capabilities of terrific action lay reposing, they woke to the summons of that all-controlling will, directed by supreme judgment, and arrayed themselves for action as divisions of a great army answer the signal to come into line of battle. . . . We can, indeed, say that in all feats of agility and strength ; in litheness and grace of form ; in the ripened beauty but half-revealed power of the young Apollo ; in early training by long exposure ; in climbing mountains, swimming winter rivers through creaking ice-cakes ; working long days under the dissolving heat of a melting sun, and bound by the frozen chains of arctic cold, he grew into a strength and power of endurance rarely seen even among the men of his time, who had been spoiled by none of the enervating caresses of tender mothers, but whom Nature claimed as her own hardy sons of the wilderness ; whom she cradles in storms and fondles in tempests, as she does the eagle and the lion, whom she brings up to do her heavy work."

"Hysterical." This term is sometimes applied to a style which is excessively sentimental, and fuller than usual of false excitement and wild extravagance. The same style, when also showing the addition of personal confidences and overstrained feeling, is called "gushing."

"Rhapsody" is used to designate overwrought fancies, and a style largely made up of semi-poetical words and phrases.

"Rant" is unbridled extravagance of language with much enthusiasm.

"Rhodomontade" means indulgence in vainglorious trifling.

#### § 307. THE PRETENTIOUS STYLE.

3. A pretentious style is the expression of plain facts or commonplace ideas in the longest possible words. Thus a certain class of so-called "educationists" will define a "ball-frame" as an "arithmeticon," and explain to a class of schoolboys



that the ordinary stroke used in writing is "the resultant force from the mean of the vertical and horizontal forces." The chief characteristics of a pretentious style are :

1st. The use of words of Latin or Greek origin in preference to those derived from Anglo-Saxon.

2d. The use of long and sonorous words in preference to short and simple.

3d. The use of technical terms.

4th. The affectation of scientific treatment.

A pretentious style may often be found in writings which deal with educational subjects, where, as above, the plainest facts, which may be stated with simplicity, are expressed in the ponderous technicalities of scientific nomenclature. Other writings may be found on the same subject which are perfectly clear and perfectly unpretending. This style is adopted under the idea that it will convey the impression of superior knowledge. In reality it often conceals real ignorance ; for though it is certainly possible that one who understands his subject may be unfortunate and unintelligible in his exposition, yet as a rule he will at least show that he is making an effort to be understood.

It may often be found in sermons, where the preacher, in reward for making himself thoroughly unintelligible, gains the reputation of a "deep thinker."

But the greatest scientific writers are quite free from this when addressing the general public. Hugh Miller, Darwin, Huxley, Tyndall, Tate, John Stuart Mill, and others, have shown that men can handle the most difficult subjects, and yet make themselves not only intelligible, but even pleasing to readers of average intelligence.

A pretentious style is often adopted by newspaper reporters, whose peculiarities are amusingly exemplified by Professor Lowell in the following manner :

PLAIN STYLE.

Was hanged.  
When the halter was put round his neck.

A great crowd came to see.

Great fire.

PRETENTIOUS STYLE.

Was launched into eternity.  
When the fatal noose was adjusted about the neck of the unfortunate victim of his own unbridled passion.

A vast concourse was assembled to witness.

Disastrous conflagration.

## PLAIN STYLE.

The fire spread.  
 House burned.  
 The fire was got under.  
 Man fell.  
 A horse and wagon ran against.  
 A bystander advised.

## PRETENTIOUS STYLE.

The conflagration extended its devastating career.  
 Edifice consumed.  
 The progress of the devouring element was arrested.  
 The individual was precipitated.  
 A valuable horse attached to a vehicle driven by J. S., in the employment of J. B., collided with.  
 One of those omnipresent characters who, as if in pursuance of a previous arrangement, are certain to be encountered in the vicinity when an accident occurs, ventured the suggestion.

Other examples may be found in the following: "Recently deceased," for "lately dead;" "monumental marble," for "tombstone;" "residence," for "house;" "paraphernalia," for "clothes;" "emporium," for "shop;" "encomium," for "praise;" "location," for "place;" "locate," for "put;" "attired," for "clad;" "individual," for "person;" "window draperies," for "curtains;" "entertainment," for "supper;" "sacred edifice," for "church;" "vociferation," for "cry;" "available resources," for "income;" "lower limb," for "leg;" "peregrination," for "walk;" "asphyxiate," for "choke."

There are various modes of the pretentious style, some of which are indicated by the following terms:

"Grandiloquent," a pompous style, consisting of a great display of ornate language.

"Profound;" "oracular;" trite and commonplace ideas expressed with the air of wisdom and originality; often put forth after the fashion of maxims or apophthegms. Tupper's "Proverbial Philosophy" is an example.

"Egotistic" is applied to style in which the writer is perpetually thrusting forward his own personality. A proper modesty is always in good taste, and anything like self-conceit in speaker or writer is repulsive. Egotism is only tolerable when accompanied by wit and humor, or at least sprightliness and vivacity.

The term "sesquipedalian" is applied to words of unusual length; and to any style in which they are abundant.

## § 308. OSTENTATION.

4. Another vice of style opposed to elegance is found in various kinds of ostentation, of which the following are the most prominent:

## 1st. Conceit.

This word formerly meant "concept," that is, a "conception," and implied a sentiment, a striking thought. Thus Pope:

"Some to conceit alone their works confine,  
And glittering thoughts struck out at every line."

At present it is used to signify sentiments that are strained or far-fetched, especially when presented in the form of figures. Thus Bulwer, in his attack on Tennyson, calls his poetry—

"A jingling medley of purloined conceits,  
Outbabying Wordsworth, and outglittering Keats."

A recent poem, *A Riddle of Lovers*, contains such conceits as "her beautiful singing holy soul," "the shine of sharp soul striking soul."

"There is no poet's poesy would not  
When laid against the whiteness of her meek,  
Proud, solemn face, make there a pitiful blot."

## 2d. Imitations of great writers.

Every great writer has hosts of admirers and imitators. Johnson was followed by a school of writers who wrote Johnsonese. Carlyle had many imitators; but the race has nearly died out. It is the same in poetry. The Byron mania is well known. Tennyson has been imitated for the last thirty years; and of late Swinburne has his followers, who, in the words of a critic, laboriously search for alliterations to "fire" and "desire," and painfully call upon our Lady of Pain to "come down and redeem them from virtue."

3d. Another form is found in certain fashions of criticism that arise from time to time. The latest display of this sort is the application of musical terms to painting, and of the slang of art to poetry. "Mr. Swinburne's brilliant flesh-tints;" "Mr. Morris's low-toned colors;" "a most charming symphony in red;" "a perfect sonnet in oils," are phrases which represent this newest fashion in the world of letters.



## § 309. VULGARITY.

5. Various faults of style arise through vulgarity.

There are some who try to leap at once into ease of writing. They read the essays of an author like Thackeray, and make the attempt to rival him, without being conscious of the difference between a great master and a young beginner. Unwilling to go through the labor that is necessary to prepare them for such a task, or ignorant that such labor is required, they rush at once into as close an imitation of their model as they can contrive. Any real imitation, under such circumstances, is not generally effected. What is liveliness and sprightliness in the one, becomes in the other coarseness and sheer vulgarity. In order to appear quite at their ease, they make free use of colloquialisms; and intending to be elegant, they are simply impertinent. In writing, as in actual life, where one forces himself to appear at ease, the result will be that he overdoes it, and makes himself awkward and disagreeable. To this sort of vulgarity may be applied the well-known saying, "The ass would imitate the lapdog;" or Burke's words, "It is the contortions of the sibyl without the inspiration."

Another form of vulgarity is found where there is an appeal to low motives, such as prejudice, local feeling, snobbishness; together with low expressions—the slang of little cliques or societies and the like.

Sometimes the language is awkward. This is seen in the use of words that are not expressive of one's meaning, and in badly arranged phrases and sentences.

Buffoonery is a species of vulgarity. It is the lowest kind of wit, if, indeed, it can be called wit. It is coarse and clownish humor, the meanest exhibition of the sense of the ridiculous. It is seen in "Joe Millerisms," coarse jokes, scurrilities, low personalities, and also in vulgar jesting upon sacred themes.

PART IV.  
M E T H O D.

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CHAPTER I.

SUBJECT-MATTER.

§ 310. METHOD DEFINED.

BEFORE entering upon the work of composition it is necessary to gather up material, and arrange it into some kind of order. This material is called subject-matter, that is, matter relating to the subject under consideration.

Method may be defined as the choice and arrangement of the subject-matter of composition, as distinguished from style, which is the manner of its expression in words.

Various other terms are frequently applied. Thus in fiction, whether narrative or dramatic, it is often called "plot;" in essays, speeches, and many works aiming at persuasion, it is called "analysis;" in sermons the word "skeleton" is popularly used; and, finally, the word "argument" is of frequent application. Method includes all these.

Method, according to the above definition, may be considered under two general divisions: First, the choice of subject-matter, or invention; secondly, the arrangement of subject-matter.

§ 311. SUBJECT-MATTER.

Subject-matter may be regarded from a twofold point of view: first, with reference to the mode in which it is presented; and, secondly, with reference to its own character.

Subject-matter, when considered with reference to the mode

in which it is presented, assumes various forms, which constitute the leading departments of literature. These may be set down in the following order :

1. Description. 2. Narration. 3. Exposition. 4. Oratory. 5. Dialogue. 6. Drama. 7. Poetry.

Each of these departments of literature has its own character, and for its successful treatment requires peculiar qualities in the writer, who does not often attain to real excellence in more than one.

Description is the representation of things observed at any one point of time.

Narration is the report of a succession of events observed in the order of time.

Exposition is that kind of composition which deals with its subject-matter by a process of reasoning, so as to reach a certain conclusion through the discussion of facts or principles.

Oratory is a form of exposition tending to persuasion.

Dialogue is the consideration of a subject by more than one.

Drama is the visible representation of the acts and passions of men.

Poetry constitutes a literature in itself, with its own peculiar characteristics. It is the expression of thought or feeling by modes which imply an excited or elevated imagination.

In description, narration, and the drama, the subject-matter refers chiefly to objects or events.

In exposition, oratory, and dialogue, the subject-matter refers chiefly to theories or principles.

Poetry is more comprehensive than any other department of literature. It may enter into description, narration, exposition, dialogue, the drama, or even oratory, and may therefore have the subject-matter peculiar to these.

Subject-matter, when considered with reference to its own character, is divisible into two parts :

1. When it refers to facts which are to be described or narrated.

2. When it refers to principles which are to be discussed.

It is evident that the same kind of subject-matter is required for description and narration, whether these are set forth directly or indirectly, in prose or poetry, in dialogue or the drama ;



while for exposition, oratory, the expository parts of poetry, dialogue, or the drama, there is required that kind of subject-matter which is adapted to exposition. The first of these classes may therefore be called narrative subject-matter, and the second expository.

Narrative subject-matter consists chiefly of facts and occurrences, and may be illustrated by such works as the *Iliad* of Homer, the *History* of Herodotus, Shakespeare's *Macbeth*, and Scott's *Waverley Novels*.

Expository subject-matter consists chiefly of theories or principles, and may be illustrated by the works of Plato, Cicero, Locke, and Berkeley.

These two kinds of subject-matter are often found intermingled, or side by side, as when a narrative of facts is associated with the discussion of principles. Examples of this may be found in Plato's *Apology of Socrates*, the oration of Demosthenes on the Crown, and Burke's speech at the Bristol election.

## CHAPTER II.

### THE PURPOSE OF THE WRITER.

#### § 312. THE PURPOSE OF THE WRITER.

INVENTION, being, as we have seen, the selection and accumulation of subject-matter, is also concerned with the purpose of the writer.

Every kind of composition has some aim or purpose, and these are numerous, but may be reduced to a few classes. First, the aim of the writer may be to instruct; secondly, to convince; thirdly, to persuade; and, fourthly, to please.

#### § 313. THE AIM TO INSTRUCT.

1. The aim of the writer may be to instruct. This presupposes more or less ignorance of the subject on the part of the reader.

Under this class may be included all works in which any kind of information is conveyed. These comprehend a large

proportion of narrative and descriptive writing, such as histories, biographies, and books of travel. Prose fiction also will frequently show the aim to instruct; more particularly the historical novel, of which *Quentin Durward* may be taken as an example. The tales of *Louisa Mühlbach* afford perhaps a better instance, for in these the information which the author intends to convey quite overshadows those minor details upon which other writers of fiction are wont to enlarge.

Expository writings often have this for a prominent aim, for instruction is largely communicated in this way, although their chief purpose is most frequently to convince or persuade. *Hooker's Ecclesiastical Polity* and *Bacon's Advancement of Learning* are conspicuous examples, for although the polemical spirit is visible, yet the purpose of instruction is certainly in the ascendant. To these may be added that vast body of scientific literature, whether didactic, moral, or religious, where the aim is to enlarge the sum of human knowledge.

Poetry often exhibits the same purpose, as, for example, *Virgil's Georgics*; *Horace's Ars Poetica*; *Pope's Essay on Criticism*.

#### § 314. THE AIM TO CONVINCe.

2. The aim may be to convince. Here the writer presupposes in the reader not ignorance, but a difference of opinion; and his aim is to effect a change in that opinion towards his own point of view.

This is chiefly confined to expository writings. It may be seen in philosophical works, such as those of *Locke*, *Berkeley*, *Hume*, *Reid*, and others; while in theological works it is equally prevalent, especially in those of a polemical character. It is sometimes found in oratory, which is almost always designed either to convince or persuade, although the latter purpose is more frequent than the former.

This purpose—to convince—may be found in departments of literature where it is least expected. It might be shown that the aim of such a work as *Uncle Tom's Cabin* is to display the evils of American slavery, and thus by means of highly colored facts to convince the reader of the necessity of the overthrow of that institution.

It may also be observed in that large class of works of fiction known as religious novels, which are a characteristic of the

present day, of which a well-known example is the Schönberg-Cotta Family. In all of these, the effort of the author to convince the reader of the truth of his own views is as evident as that of the writer who puts forth his opinions in expository works.

§ 315. THE AIM TO PERSUADE.

3. The aim may be to persuade. Here, as in the previous case, the writer seeks to bring over the reader to his own point of view. He does not, however, presuppose any difference of opinion, but may regard the reader as ignorant or indifferent; or he may even conceive of him as already on his own side, but waiting for further stimulus to approach nearer.

Conviction refers chiefly to the understanding, which it affects by arguments; persuasion, on the other hand, while it also appeals to the understanding, goes beyond it, and appeals still farther to the will. It seeks to attain its purpose, first, by showing that the thing in question is right or wrong; and, secondly, that it is desirable or otherwise. It therefore makes use not only of those arguments that are addressed to the reason, but also of those which appeal to the passions.

Persuasion is more powerful than conviction, first, because men are always moved more readily, and at the same time more forcibly, by their feelings than by their reason; secondly, because even when the reason is convinced, men are not always ready to follow out their convictions. This is a well-known fact in human nature, and it has given rise to familiar maxims and proverbs, such as :

“Silenced, but not convinced.”

“Video meliora proboque deteriora sequor.”

“He that complies against his will, is of the same opinion still.”

This purpose enters so largely into literature that, as we have seen, rhetoric has been defined as the “art of persuasion.”

Narrative works exhibit it in those histories which are written with a bias, where the author endeavors to inculcate his own sentiments; in biographies, where the writer endeavors to win over the reader to his own view of the subject by presenting it in the most attractive manner. It also appears in prose fiction, in all those works which are composed for the purpose



of inculcating some lesson. Thus the *Pilgrim's Progress* seeks to draw man to a religious life; Johnson's *Rasselas* recommends high morals and integrity; The *Vicar of Wakefield* allures by its display of the simple virtues of humble piety. All fables, parables, and allegories have the same purpose.

In expository writings the aim is more directly stated, though not with greater power. Within this class are included all those works which are written for the purpose of recommending virtue and religion, or for inculcating truth, or for disseminating new doctrines. Examples of this may be found in nearly all the leading essayists—Bacon, Sir Thomas Browne, Addison, Steele, Johnson, Macaulay, De Quincey, Carlyle, Emerson, and many others.

Oratory is pre-eminently the art of persuasion, having thus gained the title which was once applied to rhetoric. For the orator by his very attitude finds it his best interest to conciliate the audience, and he does this in many ways, among which the most influential is to assume that they are not altogether opposed to him, or that at least they are impartial. Hence he aims not so much at conviction, for that is directed to those who are acknowledged as opposed, as at persuasion, which is directed towards those who are supposed to be at least ready to listen. Thus, in all his efforts to conciliate, to find some common ground for himself and for his audience, he seeks to identify himself as far as possible with them, so that he is forced by the exigency of the case to draw them by persuasion rather than compel them by conviction. And so, even where there is the most vehement antagonism to others, as that of Demosthenes and Æschines against one another, or that of Cicero against Catiline, or Burke against Hastings, or Webster against Hayne, the orator never loses sight of the aim to persuade his hearers. Of this nature was the fervid oratory of St. Paul, which led Agrippa to exclaim, "Almost thou persuadest me to be a Christian"—words which, in whatever way we may interpret them, testify to the earnest purpose of the apostle.

We may perceive the same thing in poetry, but nowhere more strikingly displayed than in the lyrical department. Here the appeal is uniformly to the passions. In all the various kinds of lyric poems, secular or sacred, the effect is strong, and sometimes irresistible; and it is this truth that gives point to

the celebrated saying of Fletcher of Saltoun: "I knew a very wise man who believed that, if a man were permitted to make all the ballads, he need not care who should make the laws of a nation."

Didactic poetry shows the same purpose; as in Young's *Night Thoughts*, Thomson's *Seasons*, Cowper's *Task*, and others.

#### § 316. THE AIM TO PLEASE.

4. The aim of the writer may be to please. Here the intention is to impart gratification or pleasure without any direct effort to instruct or to persuade, although this also may be the result. This will be found the animating principle of a large proportion of the works of the imagination, both in prose and poetry.

This was manifestly the first aim of the *Iliad* and the *Odyssey*, and the vast body of epic song belonging to the Trojan epopœia. In these we find much to instruct and persuade, but these are all subordinate to the main purpose, which is to please, for the very exercise of the imagination which gives pleasure to the author is presented to others, so that they shall have the same pleasure; and all the artifices of poetry—its euphony, its measures, its diction, and its figures—tend to this. Homer has been called the father of "story-tellers," and after him have come his descendants, the "story-tellers" of all ages, who are content with the simple aim of giving delight to those who may choose to listen.

In the Middle Ages the Arabians turned aside from scientific pursuits to revel in the charms of that prose fiction which we know so well under the name of the "Thousand and One Nights." The literature of Christendom arose out of the metrical romance, in which was included all that vast body of poetry belonging to the Carlovingian and Arthurian epopœias. Chaucer was a story-teller, and Spenser also; while Sir Walter Scott, who revived the metrical romance, had the same aim in poems and novels.

In prose fiction this is still more evident, for this is the first aim of the modern novel. Among novelists there are many who have attained to the highest places of literature: Walter Scott, who in creative genius stands next to Shakespeare; Thackeray, who in purity of English may stand beside Addi-



son; George Eliot, who shows a Baconian capacity for maxims; Dickens, who draws all the world after him. Such writers as these have set out first with the design to please, but they have added more to this; and by their genius they have raised the novel to the place which once was held by the drama.

In dramatic literature the author's first purpose is also to please. The drama may be defined as a story told by dialogue and by action. It is essential to its success, nay, even to its very existence, that the spectator be entertained; and even when the writer has a higher motive than mere pleasure, he must keep this steadily in view. Hence, while tragedy may be created from various motives, and may show the aim to please only in an inferior way, comedy elevates it to the chief position.

In expository writings, the aim to please is chiefly seen in essays, such as those of Addison, Lamb, and Thackeray. These often belong in part to humorous composition, but the humorous itself may be called an effort to please in a peculiar direction.

#### § 317. THE UNION OF DIFFERENT AIMS.

These various purposes have been considered separately for the sake of convenience, but in reality they do not often exist separately, being generally found in union with one another. This is particularly the case with conviction and persuasion, which are united so frequently that many rhetoricians regard them as inseparable. In order to have a complete view of this subject, it will now be necessary to notice the chief cases in which they are thus united.

1. Where the chief purpose is to instruct, and the subordinate to convince or persuade.

This is most visible in historical works. Every historian has certain views of his own which appear in his writings, and are often urged upon the reader. Thus, while the first aim of history is generally to instruct, there is the subsidiary aim to persuade the reader to adopt the writer's own opinions. In Clarendon's history, the instruction imparted is associated with the author's evident devotion to the Stuart cause. In Gibbon's great work, the information conveyed is often modified and



colored by insinuations against Christianity, made by a writer who has been described by Byron as—

“Sapping a solemn creed with solemn sneer,  
The lord of irony.”

Macaulay, while he instructs us in English history, exhibits his strong Whig sympathies; and Lingard shows his Roman Catholic proclivities while treating of the same subject. Among the numerous histories of Greece, some advocate monarchy, others republicanism. This is the meaning of one-sidedness or partiality in the historian. In the generality of cases he must show this, for an author must needs feel some deep interest in his subject in order to write well, and this interest naturally shows itself in a partisan spirit. It is not every one who can write like Thucydides, and give instruction for all time in such a way that his own personality is sunk, and his personal feelings or sympathies shall be a matter of dispute or conjecture. The bitterness of Tacitus is so intense that he has been charged with exaggeration, and Josephus is accused by De Quincey of treason to his people, and corrupt subserviency to Roman interests.

The same union of purposes may be found in oratory, for the speaker often has occasion to indulge in narration or description which is made use of to advocate his own views. Thus Demosthenes, in his oration on the Crown already alluded to, gives very valuable instruction where he goes over the history of his life and policy, while in addition to this he maintains that his policy was right and honorable. In the greater part of Burke's speeches, apart from the argument, there will be found the most valuable information on many subjects.

In science, philosophy, and theology, instruction is given by the statement of the leading truths, doctrines, or facts, while the effort to persuade or convince is seen in the author's advocacy of his own views or theories.

2. Where the chief purpose is to instruct, and the subordinate to please.

These are blended, as a popular way of conveying information. Thus in books of travel we find the narrative of important facts combined with amusing adventures. To this class belong those histories which are told in a lively style and filled

with entertaining anecdotes. Suetonius affords an example of this, and Boswell's *Life of Johnson* shows the same intermixture of instruction and amusement.

In oratory the modern lecture may be mentioned, if, indeed, it be proper to consider this as oratory. Here knowledge is often imparted, while the aim to please is manifest by the efforts which the lecturer makes to attract and retain the attention of his hearers.

Modern science resorts largely to this as a means of commending itself to the public, and illustrations might be drawn from numerous works with which all are familiar. The leading savans do not disdain the work of giving pleasure, and the writings of Darwin, Huxley, Tyndall, Proctor, and others, may be mentioned as conspicuous examples of works which please while they instruct.

3. Where the chief aim is to convince or persuade, and the subordinate to please.

In nearly all the narrative works already mentioned, as exhibiting a desire to persuade, an effort to please is also perceptible. For the historian or biographer is generally desirous of affording entertainment to his reader, so as to lead him with him.

In controversial writings the effort to convince or persuade is often associated with entertainment in the shape of ridicule directed against the adversary. To anything like this men always listen with pleasure, and are insensibly affected by it. For ridicule is a potent weapon of offence, and affects the will instantaneously, and often permanently.

4. Where the chief aim is to please, and the subordinate to instruct.

Examples of this are to be found in the works of the imagination. Thus in such poems as the *Iliad* the first aim is undoubtedly to please; but the poet brings forward so many admirable scenes and characters, and gives utterance to so many pregnant sayings, that no one can avoid receiving valuable lessons. This is also visible in dramatic literature and in prose fiction, in fables, parables, and allegories.

5. Where the chief purpose is to please, and the subordinate to convince or persuade.

This is found in those works of fiction which are designed to

affect the opinions of the reader. In some of these the first aim is manifestly to convince or persuade, and the effort to please is but faint; but in the majority of them the higher purpose is veiled, or kept in a subordinate position. Religious novels, and other stories written, as the saying is, "with a purpose," afford examples. Thus Thackeray makes war on the shams and conventionalisms of modern society; Dickens in his various novels seeks to overthrow some conspicuous abuse; the later works of Lord Lytton show the same tendency; and at the present day a large proportion of works of fiction display an attempt to inculcate certain views of the author.

This is very evident in lyrical poetry. Great songs, such as those of Burns, or the Marseillaise, please by their music, their rhythm, their imagery, yet sway the feelings with irresistible power, and thus exhibit the most effective kind of persuasion.

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### CHAPTER III.

#### MODES OF INVENTION.

##### § 318. INVENTION IS OF TWO KINDS.

INVENTION, or the finding of subject-matter, is of two kinds. The first is where the writer gathers the subject-matter from external sources. This may be called accumulative invention. The second is where the writer supplies the subject-matter by the creative faculty of his own mind. This may be called creative invention.

These kinds of invention are quite distinct, and require separate consideration.

##### § 319. ACCUMULATIVE INVENTION.

By accumulative invention is meant the finding of subject-matter by study, research, testimony, or observation. The subject-matter of the earlier historians, Herodotus and Thucydides, arose from observation and testimony; those of Gibbon and Macaulay from study and research.

Accumulative invention may also be seen in other narra-



tives, whether poetry or prose, where the writer lacks originality. Roman writers are conspicuous for this. Plautus and Terence adapted Greek plays, or translated them. Virgil did not create the materials for the *Æneid*, but took them from existing sources, and presented them with but little change.

Accumulative invention is found, first, in narratives made up of facts of actual occurrence, with which the writer has become acquainted in any way; secondly, in all works of the imagination, where the incidents have not been originated by the writer, but drawn from other sources.

Accumulative invention may also be seen in expository subject-matter.

1st. In writing intended to instruct, where the subject-matter is the result of research, as in Quintilian's *Institutes of Oratory*.

2d. Where the reasoning is based upon facts of actual occurrence, as in Burke's speech on the Nabob of Arcot, or Sheridan's speech on Warren Hastings.

In accumulative invention the subject-matter may be immediately furnished by the memory, so that no preliminary labor may be needed; but it is evident that this labor has already taken place in some way from the existence of those very things with which the memory has been supplied.

In accumulative invention the faculties of the mind chiefly employed are reason and memory.

#### § 320. CREATIVE INVENTION.

By this is meant the finding of subject-matter by means of the inventive powers of the mind. The writer does not gather his material from external sources, but supplies it from within.

In narrative, creative invention is found in all works of the imagination where the things described have been produced by the author's own conception. For example, Dante's *Divina Commedia* describes a vast succession of scenes, with a multitude of characters, all of which have been created by the powerful genius of the author. In Milton's *Paradise Lost* we are introduced to supernatural scenes and superhuman characters, with mould and temper transcending anything that has ever existed in real life. Homer intermingles the natural with the supernatural, and blends his own creations with history or legend. Creative invention may also be shown where real

facts and the characters of real life are represented, but where the particular characters are actual creations, or are endowed with a life and individuality of their own. This is illustrated in modern novels.

In exposition, creative invention may be seen where the writer sets forth to establish theories, to reason from new combinations of principles, or to reach new conclusions. Here facts may, and, indeed, must form the foundation; but the creative invention of the writer is seen in his power of combination, analysis, synthesis, and generalization, and in his ability to pass from the known to the unknown. This is exemplified in Burke's speech on Conciliation with America, or in Erskine's speech on Hardy.

The faculties of the mind employed in creative invention are chiefly imagination and reason.

#### § 321. THE REAL AND THE IDEAL.

The chief field of creative invention is fiction, which has three distinct modes of presentation—poetry, prose, and the drama. Among these two classes are to be noted—the real and the ideal.

*The Real.*—Where the writer represents the scenes and delineates the characters of real life.

*The Ideal.*—Where the writer describes characters and scenes that are elevated beyond real life. The ideal must rise from the real. The writer takes striking circumstances, as in human life, and builds up an ideal world therefrom.

The same thing may be observed in art. A portrait represents the real, and may be compared with an original conception of the artist—a bust of Julius Cæsar with the Apollo Belvedere. The one is imitation, the other creation; the former is fact, the latter imagination.

#### § 322. POETIC FICTION.

The ideal enters largely into poetic fiction. Realistic poetry, as a distinct class, is quite modern, and is found exemplified by Cowper, Crabbe, and Wordsworth. Passages of this sort may, however, be found in all poetry, and not the least in Homer. Dante in conception is intensely ideal, yet, in execution, is intensely real. Like Swedenborg, he combines



the most amazing grandeur and subtlety of design with microscopic minuteness of detail.

In the drama the real is chiefly found in comedy, and the ideal in tragedy; the nearest approach to the real being in such historical plays as those of Shakespeare; yet this is only apparent, for the poet idealizes all his characters, and, like the portraits of Vandyke, these living historical personages have the stamp of the artist upon them. The highest examples of the ideal in dramatic writing are the Prometheus Bound, of Æschylus; Shakespeare's *Midsummer-Night's Dream*, *Tempest*, and *Hamlet*; Shelley's *Prometheus Unbound*; and Goethe's *Faust*.

#### § 323. PROSE FICTION.

The modern novel comprises both the real and the ideal. Fielding, Thackeray, and Dickens aim after the real, but in this they are surpassed by Trollope and others, who go so far as to produce what has been called "photographic fiction," from their attention to the pettiest facts of real life, and their exact reproduction of commonplace.

The ideal has many followers, the chief of whom are Richardson, Miss Burney, Sir Walter Scott, Fouqué, George Sand, and Victor Hugo.

The modern novel has attained to the largest place in the literature of the imagination, being to us what epic poetry was to the ancient Greeks or the drama to the Elizabethan age. Its sphere is of the broadest possible kind, and its character illimitable, ranging all the way from the lowest to the highest.

In modern prose fiction there are three things to be considered:

1. The plot.
2. The characters.
3. The scenery.

1. *The Plot*.—This will be considered elsewhere in connection with the subject of order of thought.

2. *Character*.—According to a recent writer in *Blackwood's Magazine*, this is the dominant force in fiction, and influences not only the plot, but also the scenery. The leading characters should always receive the most careful attention, and stand as studies of human nature. The minor ones serve chiefly to set off the greater. Original creations cannot be expected except



from writers of the highest genius ; yet common characters may be placed in novel situations, and thereby acquire much interest. Some authors love to delineate a leading character of ideal perfection, to whom is opposed another of commensurate baseness. The former is popularly termed the "hero" or "heroine," and the latter the "villain." Thackeray professed to disbelieve in "heroes;" but even in *Vanity Fair* he introduces the true and noble-hearted though somewhat stupid Dobbin, and in the *Newcomes* he has portrayed one of the most striking and best-beloved characters in modern fiction.

3. *Scenery*.—This may be either subjective or objective ; the former referring to the display of human emotion, as in the banquet of Macbeth or the ghost-scene of Hamlet, the latter to natural objects. In the one case the description is generally in close connection with the progress of the story—rising out of it and flowing along with it ; but in the other this connection is by no means so frequent. And yet in material scenes, no less than in moral, a close relation to the subject should be maintained ; and all that which may be called the "scenery" should have its own meaning, which should assist the action.

#### § 324. THE TWO KINDS OF INVENTION INTERMINGLED.

Although for the sake of convenience these two kinds of invention have been considered separately, yet in literature they are generally intermingled ; for the creative sort is never found separated from a basis of real occurrence, except perhaps in such rare instances as Shelley's *Prometheus Unbound*, or Mrs. Browning's *Drama of Exile*. Thus Homer had the Trojan traditions ; the Greek dramatists those of Troy or Thebes. Legends which form the substratum of epic or dramatic poetry are called *epopœia*, the chief of which are in ancient times the Trojan and the Theban ; in modern times the Carovingian and the Arthurian. The Elizabethan dramatists based their works upon legends, tales, and history ; Chaucer upon stories which were current in his day ; Spenser upon the Arthurian *epopœia* ; Milton upon that mythology which had grown up outside of the Bible ; Scott upon national tradition ; and the *Idylls of the King* rose from the same source as the *Faërie Queene*.

## § 325. OF THE TWO KINDS, THE CREATIVE IS THE GREATER.

Of the two kinds of invention, the creative is the greater.

It may, indeed, be considered as the highest power which is possessed by the human mind. This creative faculty has been regarded in all ages as the distinguishing mark of the greatest poets, and constitutes the chief difference between them and their lesser brethren. Homer, Dante, Shakespeare, and Milton are the supreme lords of literature. It is in this respect that Virgil is inferior to Homer; Tasso to Dante; Ben Jonson to Shakespeare; Spenser to Milton. For this reason the greatest works of creative invention are regarded as superior to the greatest works of accumulative invention—Homer to Thucydides; Milton to Gibbon; Dickens and Thackeray to Macaulay and Froude; Tennyson to Grote; Longfellow and Bryant to Prescott and Motley. In short, the very best history does not offer so broad a field for the exercise of genius as the very best fiction. In history the materials are accumulated, the multitudinous details are acquired by study, treasured up in the memory, and then narrated. In fiction these are all created; the portrayals of characters, their passions, words, acts; the scenery and surroundings. Sometimes beings full of life are brought before us, unlike anything in common experience, speaking words that last forever; and the speaker and the words are all created by the author's own mind.

## CHAPTER IV.

## THE STATUS.

## § 326. ARRANGEMENT OF SUBJECT-MATTER.

HAVING thus far treated of the finding of subject-matter, we have now to consider its arrangement, and under this head the following topics are included:

- |                      |                  |
|----------------------|------------------|
| 1. Status.           | 4. Argument.     |
| 2. Classification.   | 5. Introduction. |
| 3. Order of thought. | 6. Conclusion.   |

## § 327. STATUS.

The first requisite in the arrangement of subject-matter is that the writer have a perfectly clear idea of the purpose before him. He must make up his mind positively as to the exact end at which he shall aim, and so arrange the whole of the subject-matter that it shall tend towards the establishment of this end. This is called the status. Other names are commonly employed, such as "ground," "position," "point of view," "standpoint," "central thought," "proposition." The term "status" is used by Quintilian as equivalent to the Greek word *στάσις*, which he says was first employed by Isocrates, and afterwards by others in this sense. Although there is good authority for the use of any other of the words above mentioned, yet, for the sake of technical accuracy as well as comprehensiveness, the term "status" seems to be the most suitable.

The status may be defined as the point of view from which a writer regards his subject.

A careful distinction must be made between the "status," the "question," and the "subject." The subject is the thing itself to be treated of. The question is the particular way in which the subject is presented for treatment. The status means the particular view which may be taken of the subject. Thus, let the subject be "war." The question should be: "Is war right or wrong?" The status: "War is right," or "War is wrong."

The status has received great attention from rhetoricians, who have most carefully elaborated it, but to an unprofitable extent. Cicero admitted three general divisions of this subject, each of which has subdivisions. Quintilian at first admitted four general divisions, but afterwards three. The following may be laid down as a sufficiently extensive analysis of the status, though it has nothing in common with that of the ancient writers.

## § 328. THE STATUS WHERE THE AIM IS TO INSTRUCT.

The status may be considered in a threefold way, in accordance with the ends and aims of composition.

1. Where the aim is to instruct. The best examples of this



are found in historical and scientific writings. It appears generally as a bias, or coloring of the facts mentioned. Thus the historian, whether Catholic or Protestant, Whig or Tory, colors his facts so as to convey his own bias. This is seen in the works of Hume and Lingard, Clarendon and Macaulay. Herodotus has for his central thought the glory of the Grecians; Livy, the glory of the Romans; Gibbon, the life of mankind in the Middle Ages. The same thing is exhibited by scientific writers, who, in treating of purely material things, so color the facts as to inculcate opinions with reference to the totally different subject of religion.

In writings of this sort the status may be called the "point of view."

§ 329. THE STATUS WHERE THE AIM IS TO CONVINC OR PERSUADE.

2. Where the aim is to convince or persuade. Here the status is very clear, and is held prominently forward as the point to which arguments tend. It is especially manifest in oratory.

Thus in the great struggle between Æschines and Demosthenes, the status of each was the direct opposite of that of his opponent.

The subject was the past policy of Demosthenes.

The question was: Shall Demosthenes receive the honor of a crown?

The status of Æschines was: The policy of Demosthenes has been ruinous.

The status of Demosthenes was: That his policy has been the only one worthy of Athens.

In the following speeches, the status in each case is worthy of notice:

Burke on American Taxation:

"That the tax ought to be repealed, and the policy of taxation abandoned."

Burke on Conciliation with America:

"That the people of the American colonies should be admitted into an interest in the constitution, and allowed the rights of Englishmen."

Grattan on moving a Declaration of Irish Right :

“That Ireland has the right of making her own laws.”

Erskine on the Rights of Jurors :

“That the jury is supreme in deciding the guilt or innocence of the accused.”

Sir James Mackintosh on behalf of Jean Peltier :

“That the freedom of the press should not be restricted out of regard for foreign rulers.”

In many cases the titles of speeches suggest the status. Thus one of Lord Chatham's speeches is entitled “On the Right of Taxing America,” and the status is—that there is no such right. Another is entitled “On the Removal of the Troops from Boston,” and the status is—that the troops ought to be removed. Lord Brougham delivered a speech on parliamentary reform, and the status is—that such reform is necessary. In Sheridan's speech against Warren Hastings, the title and the status are the same.

The status is often set forth as the main proposition. Thus, in the letter of Junius to the printer of the *Public Advertiser*, it is given in the following words :

“Ill usage may rouse their indignation and hurry them into excesses, but the original fault is in the government.”

In Burke's speech on Conciliation with America it is given in the same way :

“The proposition is peace. . . . I propose by removing the ground of the difference, and by restoring the former unsuspecting confidence of the colonies in the mother country, to give permanent satisfaction to your people.”

In pulpit oratory the status is often contained in the text of Scripture which precedes the sermon.

Where the aim is to convince or persuade, the status is the thing to be established, and the establishment of the status is called proof.

#### § 330. LEADING STAGES OF ORATORY.

The leading stages of oratory may be summed up and illustrated as follows :

The subject is the thing to be discussed : as,	War.
The question is the enunciation of the subject :	Is war an evil or not?
The status is the view of the subject, or the thing to be established :	That war is an evil.
The proof is the establishment of the status :	War is an evil.
The refutation is the establishment of the opposite status :	War is a good.
The disproof is the overthrow of the status :	War is not an evil.

Under certain circumstances the orator is at liberty to decline proof, and throw the burden of it upon the other side. This is the "onus probandi," or "burden of proof."

1. Where existing truths or institutions are assailed, the onus probandi devolves upon the assailant.
2. Where the rights of man are at stake, the onus probandi devolves upon those who may be shown to infringe them.
3. The onus probandi is upon those who seek to establish a positive principle, and not upon those who dissent.
4. In general, where an attack is made, the assailant assumes the onus probandi, and the defendant contents himself with refutation.

§ 331. THE STATUS WHERE THE AIM IS TO PLEASE.

3. Where the aim is to please.

This includes a large portion of narrative in prose and poetry, as well as dramatic composition, although, as has been said before, the more important part of fiction has also an associated aim to instruct or persuade. The following is a list of representative works of fiction, with the status in each case :

Homer's Iliad :	The fame of heroes in the Trojan war.
" Odyssey :	A description of the world of that age through the wanderings of Ulysses.
Dante's Divina Commedia :	The progress of the soul through scenes of sin and punishment up to the rest of heaven.
Bunyan's Pilgrim's Progress :	The same.
Don Quixote :	This is more than a satire, for its true aim is the portrayal of a simple, high-minded, chivalrous man, who



creates laughter by his absurdities, but wins affection by the pathos of his nature.

The Pickwick Papers :

The same. The central figure here is Pickwick, who creates laughter, but wins affection. He is the Don Quixote of the nineteenth century.

In modern novels the status is generally love, but in some of them it is different:

Oliver Twist, Bleak House, and others of Dickens :	Reform of public abuses.
Thackeray's Vanity Fair, and most of his novels :	Denunciation of shams.
The Wandering Jew :	The effort to win a vast treasure.
The Count of Monte Christo :	Revenge.
Les Misérables :	The development of a human character from the lowest vice to the highest virtue.
The religious novels of the age, which are very numerous :	A certain religious view inculcated by the writer—High-Church, Low-Church, Protestant, Catholic, or Anti-Christian.
The Prometheus of Æschylus and The Oedipus of Sophocles :	The mystery of unmerited suffering.
Macbeth :	The progress of an upright man to sin and destruction.
Hamlet :	The struggle of an irresolute and meditative nature with a situation that requires prompt and vigorous action.

The status in fiction is called "motif." This is a term which has been derived from the vocabulary of art, where it refers to the purpose, intent, or meaning of the artist's work. As the work of the imaginative writer is analogous to that of the artist, the term "motif" will serve equally well for each.

From the foregoing remarks it will be evident that the status is of the highest importance, and stands at the threshold of all writing. From this the writer has one fixed and well-defined idea of the work before him, and develops his plan accordingly; nor is it possible for any work, either in literature or in art, to be well done unless this is attained.

## § 332. THE TITLE.

The title is generally a condensation of the whole argument, to which it bears the same relation that the argument bears to the complete work.

Sometimes it expresses the subject, as, "War;" "The History of England."

Sometimes it expresses the question, as, "Demosthenes on the Crown;" *i.e.*, whether the crown shall be given to him or not.

Sometimes it expresses the status, as, "Sheridan against Warren Hastings."

Sometimes it has no connection either with subject, question, or status; as, Dante's *Divina Commedia*, which indicates nothing that is to be found in the book, the author's purpose being to fathom the mystery of life, to exhibit the consequences of sin, to show the progress of a soul, guided by earthly and celestial wisdom, through all these scenes of sin and suffering, to a final rest.

In Milton's *Paradise Lost* the title but suggests the subject, which is the struggle of good and evil. He indicates the status in the opening lines, "Of man's first disobedience;" but this is insufficient, since the true motif of the poem is the display of towering pride of intellect as unfolded in the central figure—Satan—around whom all the action revolves.

## CHAPTER V.

## CLASSIFICATION.

## § 333. CLASSIFICATION.

AFTER the subject-matter has been collected, either by accumulation from without or by creation from within, it is necessary, before any use can be made of it, to arrange all in regular divisions according to the character that may belong to each. This is called classification, the general law of which is to determine the general heads, and to arrange the special under them.

Classification may be considered with reference to the subject-matter, *i.e.*, whether narrative or expository.

§ 334. CLASSIFICATION WHERE THE SUBJECT-MATTER IS NARRATIVE.

I. Classification where the subject-matter is narrative.

In whatever way narrative may be set forth, the subject-matter must be classified. There are always great characters, great events, or leading incidents, which serve as centres around which all minor movements may be gathered. Thus in prose narrative the divisions are always plainly marked. An example of this may be found in Gibbon's History. Here there are numerous events, which are narrated in the following divisions:

The Decline of the Western Empire.

The Rise of Christianity.

The Northern Races.

The Rise of Mohammedanism.

The Mongol Conquests.

The Crusades.

The Turkish Conquests.

The internal history of Constantinople.

Western European history.

Fiction, whether in prose or poetry, must exhibit the same principle at work. The Iliad is made up of several leading divisions, which consist of acts in connection with Achilles, Diomedes, and Hector. Milton's Paradise Lost consists of scenes in hell, scenes in heaven, and scenes on earth. Dante's Divina Commedia exhibits remarkably minute classification. The Inferno, for instance, is divided into cantos, which refer to the classes of sins apportioned to successive circles in hell.

In the drama, which, as we have seen, is another form of narrative, classification is indicated by acts and scenes, and in the judicious arrangement of these the dramatist shows his constructive skill. The most effective thing in the drama is a striking scene, with an important incident, to which the previous action leads up, and from which others are deduced. This is called a "situation." The same thing may be found in narrative, prose or poetry, but it is most perceptible and effective in the drama.

Thus in Macbeth the leading situations are the interviews with the witches, upon which the other acts depend.



The classification of Hamlet is as follows :

The scenes which depend upon the visitations of the Ghost.

“	“	“	“	the Play of Gonzago.
“	“	“	“	Ophelia.
“	“	“	“	Hamlet's wavering purpose.
“	“	“	“	the King and Queen, as the evil-doers.

The classification of the Merchant of Venice is peculiar.

There are two different sets of incidents, each with its own action and its own situations. These are :

- 1st. The incidents of the Three Caskets.
- 2d. “ “ “ Shylock.

§ 335. CLASSIFICATION IN DESCRIPTION.

2. Classification in description.

There are two modes of description.

1st. Where objects are described in detail, as the description by a traveller of countries through which he has passed. This may be called panoramic. It is found in books of travel, geographical works, histories which contain descriptions of countries, cities, monuments, galleries, etc. The best panoramic descriptions are characterized by great vivacity. Good newspaper correspondence often assumes this form, and may be seen in Russell's Crimean letters, or in those of the correspondent of the London *Daily News* during the Franco-Prussian War.

2d. Where objects are described as surrounding some centre to which they all stand in subordination, as branches to a tree, or tributaries to a river. This is called scenic description.

This is the more artistic mode.

Examples are to be found in the novels of Sir Walter Scott, as in the trial of Effie Deans; and in Milton's *Paradise Lost*, where he describes the fallen angels, "All these and more came flocking;" "He above the rest . . . stood proudly eminent;" or the description of Eden, ending with, "Two of far nobler shape."

§ 336. GROUPING.

Classification is seen in description, in the effective way in which the writer gathers together the things which are to be named, so that they shall be assembled around some common

centre, with a view to artistic effect. This is called grouping.

An admirable example of this is to be found in Macaulay's essay on Warren Hastings, in which there occurs a description of his trial. From this the two following passages are taken, the first referring to external scenes, the second to internal :

"The place was worthy of such a trial. It was the great hall of William Rufus—the hall which had resounded with acclamations at the inauguration of thirty kings ; the hall which had witnessed the just sentence of Bacon and the just absolution of Somers ; the hall where the eloquence of Strafford had for a moment awed and melted a victorious party inflamed with just resentment ; the hall where Charles had confronted the High Court of Justice with the placid courage which has half redeemed his fame. Neither military nor civil pomp was wanting. The avenues were lined with grenadiers. The streets were kept clear by cavalry. The peers, robed in gold and ermine, were marshalled by the heralds under Garter King at Arms. The judges, in their vestments of state, attended to give advice on points of law. Near a hundred and seventy lords, three fourths of the Upper House—as the Upper House then was—walked in solemn order from their usual place of assembling to the tribunal. The junior baron led the way, Lord Heathfield, recently ennobled for his memorable defence of Gibraltar against the fleets and armies of France and Spain. The long procession was closed by the Duke of Norfolk, Earl Marshal of the realm ; by the great dignitaries, and by the brothers and sons of the king. Last of all came the Prince of Wales, conspicuous by his fine person and noble bearing."

The centre of this scene is Westminster Hall as contemplated from an external point of view. Around this are gathered two distinct sets of incidents. The first consists of the associations of the past as illustrated by the enumeration of the crowned kings, Bacon, Somers, Strafford, and King Charles. The second brings before the mind a splendid throng of nobles, warriors, and statesmen.

"The gray old walls were hung with scarlet. The long galleries were crowded by an audience such as has rarely excited the fears or the emulation of an orator. There were gathered together from all parts of a great, free, enlightened, and prosperous realm grace and female loveliness, wit and learning, the representatives of every science and of every art. There were seated around the queen the fair-haired young daughters of the house of Brunswick. There the ambassadors of great kings and commonwealths gazed with admiration on a spectacle which no other country in the world could present. There Siddons, in the prime of her majestic beauty, looked with emotion on a scene surpassing all the imitations of the stage. There the historian of the Roman Empire thought of the days when Cicero pleaded the cause of Sicily against Verres, and when, before a senate which still



retained some show of freedom, Tacitus thundered against the oppressor of Africa. There were seen side by side the greatest painter and the greatest scholar of the age. The spectacle had allured Reynolds from that easel which has preserved to us the thoughtful foreheads of so many writers and statesmen, and the sweet smiles of so many noble matrons. It had induced Parr to suspend his labors on that dark and profound mine from which he had extracted a vast treasure of erudition—a treasure too often buried in the earth, too often paraded with injudicious and inelegant ostentation, but still precious, massive, and splendid. There appeared the voluptuous charms of her to whom the heir of the throne had in secret plighted his faith. There, too, was she, the beautiful mother of a beautiful race, the Saint Cecilia, whose delicate features lighted up by love and music, art has rescued from the common decay. There were the members of that brilliant society which quoted, criticised, and exchanged repartees under the rich peacock hanging of Mrs. Montague; and there the ladies whose lips, more persuasive than those of Fox himself, had carried the Westminster election against palace and treasury, shone around Georgiana, duchess of Devonshire."

We are now transferred to the interior. The author describes that splendid assemblage in a characteristic way; first by stating its character in general terms, and then by enumerating individuals in such a fashion that the interest increases continually, while all the time the centre of this brilliant throng is the subject of his essay—the accused Warren Hastings.

### § 337. CLASSIFICATION IN EXPOSITION.

#### 3. Classification in exposition.

In narrative subject-matter, classification depends upon the taste and imagination. In expository subject-matter it depends upon the reason. It is necessary to see what really are the general heads, and what are not. These general heads must be chosen with discrimination, and the subordinate heads arranged under them.

### § 338. ANALYSIS AND SYNTHESIS.

Two processes are observable here—analysis and synthesis. Analysis is the separation of the subject-matter into its subordinate parts; synthesis is the reconstruction of these, by which they are put together and built up into a new and orderly form.

### § 339. GENERAL AND PARTICULAR PROPOSITIONS.

A difficulty sometimes arises in cases where there are subordinate notions which are equally assignable to any one of



two or more general heads. Thus in a classification of the figures of speech, parallel may be assigned to antithesis as part of that figure; or it may be considered as one of the figures of similarity; or, again, it may be associated with the iterative figures. In such a case the writer must be guided to a decision, first, by what seems most fitting; and, secondly, by the necessities of the general order of thought, which is an important guide, not only to the arrangement of arguments, but also to the classification of particulars.

In the arrangement of the general and subordinate divisions of argument, attention must be paid to propositions, which are the enunciations of things to be proved, or of things contributing to proof.

These are general and particular.

The most important of the former is called the main proposition. This is often identical with the status, though in most cases the two are different. General propositions are usually the enunciations of the general heads of arguments. Particular propositions are the enunciations of minor statements. These include examples, illustrations, corollaries, deductions, etc.

The following example is taken from Erskine's speech on the Rights of Jurors:

First proposition (general):

"I begin by saying . . . that when a bill of indictment is found, or an information filed, charging any crime or misdemeanor known to the law of England, and the party accused puts himself upon the country by pleading the general issue—not guilty—the jury are generally charged with his deliverance from the crime; and not specially from the fact or facts, in the commission of which the indictment or information charges the crime to consist, much less from any single fact to the exclusion of others charged upon the same record."

Second proposition (general):

"That no act which the law in its general theory holds to be criminal constitutes in itself a crime, abstracted from the mischievous intention of the actor; and that the intention (even when it becomes a simple inference of legal reasons from the fact or facts established) may and ought to be collected by the jury without the judge's assistance."

Upon these two general propositions the whole argument is based.

The following are short examples of the general and particular divisions in classification :

Cicero's second oration against Catiline.

Exordium.

First general division : Cicero's defence.

Particular divisions :

1. Defence against the charge of too great leniency in allowing Catiline to leave the city.
2. Defence against the charge of too great severity in driving Catiline into exile.

Second general division : The forces of Catiline.

Third general division : The forces of the republic.

Peroration.

Sermon by the Rev. F. W. Robertson :

TEXT: "And you that were sometimes alienated and enemies in your minds by wicked works, yet now hath he reconciled."

Two general classes are suggested—those who are alienated and those who are reconciled. Under these the subordinate divisions are gathered, and the classification assumes the following form :

• First general division : Alienation.

Particular divisions :

1. God from man.
2. Man from God.

Second general division : Reconciliation.

Particular divisions :

1. Man to God.
2. Man to man.
3. Man to himself.
4. Man to his duty.

Burke was accustomed to pay extraordinary attention to method, and nowhere can the study of classification be more profitably applied than to some of his great speeches.

The following extract from his speech on the East India Bill of Fox will exhibit his manner :

"My second condition necessary to justify me in touching the charter is—Whether the Company's abuse of their trust in regard to this great object be an abuse of great atrocity. I shall beg your permission to consider their

conduct in two lights : first, the political, and then the commercial. Their political conduct, for distinctness, I divide again into two heads—the external, in which I mean to comprehend their conduct in their federal capacity as it relates to powers and states independent ; the other internal, namely, their conduct to the countries either immediately subject to the Company, or to those who, under the apparent government of native sovereigns, are in a state much lower and more miserable than common subjection.

“The attention, sir, which I wish to preserve to method, will not be considered as unnecessary or affected. Nothing else can help me to selection out of the infinite mass of materials which have passed under my eye, or can keep my mind steady to the great leading points I have in view.”

The subject of classification is well presented in the following outline, which deserves careful study.

#### OUTLINE OF BURKE'S SPEECH ON CONCILIATION WITH AMERICA.

##### Exordium.

Preliminary remarks.

Announcement of status.

Announcement of main divisions.

#### I. Main division : Whether concessions should be made.

##### 1. General division :

State and circumstances of the American colonies.

Particular divisions :

A. Population.

B. Commerce.

C. Agriculture.

D. Fisheries.

##### 2. General division :

Force ought not to be used in such a case.

Particular divisions :

A. Its use is temporary.

B. Its use is uncertain.

C. The object contended for is impaired.

D. There is no experience in favor of the effect of force as instrumental in the rule of British colonies.

##### 3. General division :

The temper and character of the American colonists.



Particular divisions :

- A. Origin.
- B. Government.
- C. Religion.
- D. Domestic institutions.
- E. Education.
- F. Remoteness.

4. General division :

Only three modes are possible in dealing with the spirit of the colonies; the first mode being to change it by removing the causes of their firmness and intractability.

Particular divisions :

- A. By stopping land grants.
- B. By impoverishing them.
- C. By breaking up their republican institutions.
- D. By the emancipation of their slaves.
- E. By the barrier of remoteness.

5. General division :

The second mode—to prosecute this spirit as criminal.

Particular divisions :

- A. The difficulty of treating states like individuals.
- B. Difference between an empire and a kingdom.
- C. A perilous thing to be judge in one's own cause.

6. General division :

The third mode—to comply with the American spirit.

Out of this is evolved the second main division.

II. Main division. What the concessions should be.

1. General division :

Taxation.

Particular divisions :

- A. The speaker declines to discuss the abstract right.
- B. Admission of Americans to the rights of Englishmen.
- C. Taxation should be given up.
- D. Inconsistency of those who insist upon taxation.
- E. The public and avowed origin of the quarrel was taxation.
- F. Answer to the objection that the colonies will make greater demands if this is conceded.

G. The history of the British Constitution a safe guide.

Special divisions :

- a. Ireland.
- b. Wales.
- c. Chester.
- d. Durham.

2. General division :

America not to be represented in Parliament, but to aid the mother country by grants from provincial assemblies.

3. General division :

Explanation of the orator's own measures.

Particular divisions :

A. Purport of the resolutions.

Special :

- a. The colonies have not been represented in Parliament.
- b. They have been liable to taxation without representation.
- c. No method has been devised for procuring their representation.
- d. Each of the colonies has a Parliament of its own.
- e. These provincial assemblies have frequently granted aid for military service, and their right to do so has been acknowledged by Parliament.
- f. This way of granting supplies has been more beneficial than the direct levy of taxes by Parliament.

B. Establishment of a fair and unbiassed judicature.

C. Courts of Admiralty.

D. Objections refuted.

E. Lord North's scheme examined.

F. Comparison between Lord North's scheme and the present one.

G. No direct revenue can be expected from America.

Peroration.

## CHAPTER VI.

## THE ORDER OF THOUGHT.

## § 340. THE ORDER OF THOUGHT.

AFTER the classification of arguments, the most important thing is their disposition in an effective order. Excellence in the one is usually associated with excellence in the other, though by no means always; for the writer who is good at analysis and synthesis may not understand how to arrange his divisions so as to give them their utmost force. Of the two, an effective order is the better. The orations of Fox do not exhibit much method, nor are his classifications carefully or accurately made, but his principal propositions are always so disposed as to accomplish the greatest result. The speeches of the Earl of Chatham exhibit even less attention to classification, but the general order of thought is in the highest degree effective. Without this, even the best classification may be of little value. The writer has been likened to a general with well-drilled troops and excellent material, which, however, lose all their force unless well marshalled as a whole, and properly set in battle array.

Failure often arises from want of care in this respect. Even after the subject-matter has been accumulated and duly classified, there may be an utter want of order in the general arrangement. One paragraph or section will treat of one thing; the next will take up something that should be relegated to another part of the work; the effect of one argument is spoiled by that which follows; elegant description is succeeded by dry statistics, and the discussion of lofty principles by tedious commonplace; the force of an unanswerable argument is frittered away by presenting it in a wrong place, or by diverting the reader from this to a crowd of feeble ones. In this way the attention is distracted, the interest is lost, and the general effect is at best but confused.



The order of thought may be carried out in several different ways.

§ 341. CHRONOLOGICAL ORDER OF THOUGHT.

1. Chronological order.

By this is meant the statement of circumstances in the order of their occurrence.

This is often the most convenient, and at the same time the best. For example, in any historical work the writer may have occasion to enumerate the great wars of the past, and in such a case it is generally convenient to mention them in the order of their occurrence. Again, if it were necessary to mention the leading philosophers, the following would be but a confused array of names: Locke, Abelard, Hamilton, Socrates, Cicero, Plato, Kant, Aristotle. It is but natural to name them in chronological order: as, Socrates, Plato, Aristotle, Cicero, Abelard, Locke, Kant, Hamilton. The same thing may be carried out in the mention of events. Thus, in speaking of the unification of Italy, the topics would be arranged as follows: The desire for union, Piedmont, Cavour, the French alliance, the Lombard War, Garibaldi in Sicily, the annexation of Naples, the acquisition of Rome.

§ 342. LOGICAL ORDER OF THOUGHT.

2. Logical order.

The logical order is the order of importance. In this the divisions are so arranged that they increase in importance until the end. It is largely employed both in narration and exposition, and must receive special consideration with reference to each of these.

§ 343. IN NARRATION.

In the first place, we have to consider the logical order of thought in narration.

The chronological and the logical order are both used extensively in history, and may be illustrated in "chronicles," "annals," and "history" proper. The former—chronicles and annals—give a narrative of events in the order of their occurrence, one by one, and year by year. History gives a narrative of events, in which the order of time is only generally followed, and logical sequence is principally considered. The

chronological order is followed by Thucydides, by Tacitus in his *Annals*, by Josephus, and by the great body of the mediæval chroniclers. The logical order is adopted by Herodotus, in ancient times, and by Gibbon and most other historians in modern times.

The chronological order can only be used where the history is simple. Thus Thucydides had for his subject one of the utmost unity, namely, the struggle between Athens and Sparta; in which, notwithstanding the immensity of the stake, the multitude of characters introduced, and the vast extent of such a war by land and sea, there was nevertheless nothing to divert the mind from the two leading powers, or to prevent the narrative from being detailed as it went on from year to year. When history becomes complicated, however, another plan must be adopted. The work of Herodotus, the first great monumental history, traverses the known world of his day; it deals with all the great nations; their history, their legends, their civilization, their geography. In such a case it is necessary to leave one subject and take up another, going back in order to do so, and breaking in wherever necessary upon the order of time.

#### § 344. CONCURRENT STREAMS.

In history generally the logical order is carried out by treating events by means of what are called concurrent streams.

Thus in Gibbon's history the writer has to deal with the course of human action for a thousand years; and different movements have to be narrated in such a way that the mind of the reader may be able to grasp several sets of events which were simultaneous in time. These simultaneous movements or sets of events are called concurrent streams, and the narration of these requires that the author describe one until he shall find a convenient stopping-place, after which he can make a retrogression to take up the others one by one.

The same thing is necessary in writing the history of Greece. The concurrent streams here are the histories of Athens, Sparta, Thebes, Persia, the Greek colonies, etc.

In writing the history of a great country, it is necessary not only to handle concurrent streams, but to find suitable resting-places, at which one may make a retrogression for the sake of bringing them all up to one point. For this purpose it is



necessary to divide it into periods, and such periods may be decided by the author. Thus in the history of England there is the Roman period, the Anglo-Saxon period, after which follows the Norman period, etc. Now in the Anglo-Saxon period the concurrent streams are: The settlement of the Anglo-Saxons, their institutions, the states of the Heptarchy, their conversion to Christianity, literature, the Danes, etc.

Sometimes the concurrent streams are too numerous; sometimes they are too divergent. This is the case with the history of the world, which cannot be satisfactorily written so as to be anything of the nature of literature, or better than a school manual. This is true also of the history of Italy, where the following must be taken up and narrated:

1. Rome—ancient, mediæval, modern, papal, municipal, political, artistic.
2. Naples, ancient and modern.
3. Sicily.
4. Tuscany—Florence, Pisa, etc.
5. Genoa.
6. Lombardy—Milan, Verona, etc.
7. Venice.

To these may be added Ravenna, Bologna, Ferrara, and others, each of which might well require an entire history to itself. For this reason no satisfactory "history of Italy" can possibly be written.

In addition to this, there are also various departments in the history of a nation which must be considered—as, politics; literature; learning; religion; science; the useful arts and inventions; institutions, and the progress of constitutional history generally. Modern historians having discarded the "drum and trumpet style," and feeling it incumbent upon them to discuss the general life and progress of a nation, thus find their task growing every day more complicated and difficult. In order to carry on such a work as this various subsidiary modes are employed, such as the following:

#### § 345. RETROGRESSION.

Retrogression consists in leaving one subject to go back in the order of time and take up another. Thus Gibbon, after narrating the rise of Mohammedanism, returns to the history of the Eastern Empire and Constantinople.



§ 346. EXPLANATORY NARRATIVE.

Explanatory narrative is introduced in order to make the subject in hand more intelligible to the reader. It is often the history of another country, or the same country in another period. Thus, to explain the interference of England in Continental affairs during the time of Napoleon, a brief survey of the history of France and the Revolution is necessary. To explain the history of England during the American War of the Revolution, it is necessary to give an account of the American colonies.

§ 347. SUMMARY.

Summary is often identical with the foregoing. It is sometimes used at the commencement of a history, in order to give a general account of the country treated of. This is admirably done by Macaulay and Froude. It is also extensively used at the close of any period, when the writer finds a halting-place where he can pause for the sake of presenting valuable conclusions before setting forth on another part of the work.

§ 348. LOGICAL ORDER OF THOUGHT IN EXPOSITION.

Having thus briefly considered the logical order of thought in narration, we have now to observe its use in exposition.

The nature of the logical order is that the ideas be arranged according to their importance; but in exposition there is a variation in this order according to the importance which the writer himself may attach to the different ideas, or the mode of their presentation.

Various modes of presentation may be observed, especially in proof and in refutation.

§ 349. IN PROOF.

In proof there are two chief modes.

1. The ideas are sometimes arranged in an ascending series, and go on increasing in strength until the end. The first argument is the weakest, and from this they grow successively more forcible until the last, which is the greatest of all.

An example of this may be found in the following from the letter of Junius to the printer of the *Public Advertiser*:

"1. The finances of a nation sinking under its debts and expenses are

committed to a young nobleman (the Duke of Grafton, First Lord of the Treasury), already ruined by play.

"2. A series of inconsistent measures have alienated the colonies from their duty as subjects, and from their natural affection to their common country (the American Revolution).

"3. Drawing lots would be a prudent and reasonable method of appointing the officers of state, compared with a late disposition of the secretary's office (changes in the Cabinet).

"4. The Commander-in-chief (Marquis of Granby) and his corruption.

"5. The Navy.

"6. The Judiciary."

After which comes the following summing up :

"This, sir, is the detail. In one view behold a nation overwhelmed with debt ; her revenues wasted ; her trade declining ; the affections of her colonies alienated ; the duty of the magistrate transferred to the soldiery ; a gallant army, which never fought unwillingly but against their fellow-subjects, mouldering away for want of the direction of a man of common abilities and spirit ; and, in the last instance, the administration of justice become odious and suspected to the whole body of the people. This deplorable scene admits but of one addition, that we are governed by councils from which a reasonable man can expect no remedy but poison, no relief but death."

2. Where the strongest argument is still reserved till the last, but the first one presented is of great weight and force, and the weaker ones are introduced in the middle. Here the forcible opening argument is adapted to arrest the attention and impress the mind of the reader or hearer at the outset, and then, after the weaker ones have followed, the strongest of all concludes.

An example of this is found in Sheridan's speech against Warren Hastings, in which his greatest argument is the horrors committed in Oude. This is brought forward at the outset in a most impressive manner by the reading of a letter from Lord Cornwallis, Governor of India, upon which he makes striking comments. Then follows the discussion of the evidence, after which he returns to the great point of the horrors of Oude, making of this his most forcible argument, and urging it with the most vehement oratory.

#### § 350. IN REFUTATION.

In refutation an opposite mode is often adopted—where the strongest argument of the opponent is grappled with at

the outset, after which the weaker ones are disposed of with the greater ease, and the general result is more forcible. Quintilian recommends this, urging the refutation of the strongest first, "lest if this is in the mind of the hearers, they may think it unanswerable until it is answered." When minor points are first dealt with, it should be in cases where they stand in the way that leads to the consideration of the stronger arguments, and this should be distinctly stated.

An example of this may be found in Burke's speech on Fox's East India Bill. The objections to the bill are answered in order, and the strongest one is answered first, as follows :

- 1st objection : That the bill is an attack on chartered rights.
- 2d " That it increases the influence of the Crown.
- 3d " That it does *not* increase but diminishes the influence of the Crown, in order to promote the interests of certain ministers.
- 4th " That it deeply affects the national credit.

The first objection is considered by the speaker as the strongest. It is accordingly grappled with at the outset, and the arguments brought forward in answer to it comprise nearly the whole of the speech.

§ 351. EXAMPLES.

No better field for an enlarged study of this subject can be found than the speeches which arose out of the memorable contest between Æschines and Demosthenes. An analysis of each oration is given below.

The occasion of this contest was the proposal by Ctesiphon to bestow an honorary crown on Demosthenes for his public services, upon which Æschines prosecuted Ctesiphon on the ground of the illegality of the measure, and Demosthenes came forward to defend himself.

THE ORATION OF ÆSCHINES AGAINST CTESIPHON.

Exordium.

The prevalence of factious proceedings had led to illegal measures, which should be stopped.

I. The proceedings of Ctesiphon were illegal.



1. Because the law forbade a magistrate to be crowned before the accounts of his office had been accepted.
  2. The fact that Demosthenes had expended his own money in the public service did not clear him from responsibility.
  3. Demosthenes held two offices at the time that Ctesiphon proposed to crown him.
  4. In addition to this, Ctesiphon had proposed the coronation in an illegal place.
- II. Demosthenes did not deserve this honor.
1. On account of his private character.
  2. On account of his public character, which Æschines severely criticises.
    - A. Demosthenes acted against the interests of his country in making peace with Philip in the first period of his career, and in exhibiting a servile spirit towards him.
    - B. After Philip had passed Thermopylæ, Demosthenes suddenly changed his policy, blamed his fellow-ambassadors for the peace, instigated war against Philip, made disadvantageous alliances, and was guilty of the grossest corruption.
    - C. He then brought disgrace on himself and ruin on his country by upholding the Amphissians in their sacrilege, and by the alliance with Thebes.
    - D. After the battle of Chæronea Demosthenes fled from Athens, and upon his return took no part in public affairs until the death of Philip, when he suddenly assumed courage, procured the passage of decrees honoring Philip's murderer, ridiculed Alexander at a distance, but quailed when he was near, and, finally, sold himself to him.
- E. Demosthenes was not a friend to true liberty.
- III. There was a necessity of greater strictness in conferring public honors, and in confining speakers to their subject.
- IV. He compared himself with Demosthenes.
- V. Reiterated the illegality of the decree, and the unworthiness of Demosthenes.
- VI. And warned the judges to be on their guard against the

eloquence of Demosthenes, or the influence of personal friendship for him.

Peroration.

THE ORATION OF DEMOSTHENES ON THE CROWN.

Exordium.

1. Appeal to the gods.
2. Claim of right to his own order of thought. (For Æschines had been anxious that the judges should confine Demosthenes to the same order of thought which he himself had used, or otherwise restrict him, and Demosthenes protested against this at the outset.)
3. He had a greater stake in this trial.

I. Refutation of charges foreign to the indictment.

1. He would not refute the charges against his private life, but he would leave the judges to decide from their knowledge of him.
2. As to the charges against his public life, they were obviously dictated by malice, and were therefore false, as could be shown in one instance, viz., the peace with Philip. For this peace had been proposed, not by himself, but by Æschines, who with his friends had been bribed by Philip, after which Philip gained other traitors like Æschines everywhere.

II. Refutation of charges in the indictment.

1. A review of his public life and measures.
  - A. Philip had been taking advantage of the corrupt and divided state of Greece to gain dominion over her.
  - B. Athens could not, consistently with her honor, take any other course than resistance.
  - C. Philip had violated the peace by seizing certain allied cities of Athens.
  - D. And by seizing certain vessels of Athens.
  - E. Philip had acquitted him of any blame in a letter to the Athenians.
  - F. His first measures of hostility to Philip had been in resisting his unjust encroachments.
  - G. The succor sent to Byzantium and the Perinthians had been of the same nature.

- H. It was no objection to the policy of assistance that these states had formerly been hostile.
- I. In addition to this, he had introduced valuable reforms into the navy.
2. The legality of the proposal of Ctesiphon to crown him.
    - A. He was not responsible for his accounts.
    - B. This had been acknowledged by Æschines.
    - C. The place named was in accordance with the law.
- III. Strictures upon the character and policy of Æschines as compared with his own.
1. The character and course of Æschines :
    - A. His low origin and early life in low pursuits.
    - B. His late appearance in public life.
    - C. Numerous proofs of his treasonable connection with Philip.
    - D. He continued to act in the interest of Philip after the designs of the latter were known, especially in the Amphictyonic War.
    - E. Æschines had assisted Philip, and was therefore the guilty cause of all the evils which had befallen his country.
  2. His own policy.
    - A. The Theban alliance, to which Æschines had not objected at the time when it was his duty to do so.
    - B. Athens could not have taken any other course consistent with honor.
    - C. Further remarks on the Theban alliance, and events immediately subsequent.
    - D. Through all these measures he had enjoyed the confidence of the people.
  3. Further comparison between himself and Æschines.
  4. His answer to the warning of Æschines as to his oratory.
  5. Final reasons for being crowned.
    - A. Because he had never taken bribes.
    - B. Because of his policy.
    - C. Because of his patriotism.

Peroration.

Another example well worthy of study may be found in the



speeches which arose out of the contest between Pitt and Fox on the subject of Napoleon's overtures for peace.

THE ORATION OF PITT ON THE REFUSAL TO NEGOTIATE WITH  
BONAPARTE.

The following is a full analysis of the speech of Pitt on the refusal to negotiate with Bonaparte :

Status.

That the war had arisen through the perfidy of France, and should not be ended unless there were adequate securities for peace.

Exordium.

It is impossible to separate the present discussion from the former crimes and atrocities of the French revolution.

Introduction leading up to the discussion.

Those in favor of negotiation must hold one of three opinions :

1. That the French revolutionary system does not involve any insecurity in negotiation ; or,
2. That the recent changes have given that security which was formerly wanting ; or,
3. That this insecurity exists, but that even under these circumstances peace is better than the continuation of war.

Discussion.

I. Origin of the war.

1. The dismissal of M. Chauvelin was not the cause of the war.
2. Nor is that cause to be found in the refusal to negotiate with the revolutionary government.
3. The true cause is to be found in the aggressions of France in the annexation of Belgium and Savoy, and the declaration of war against all the thrones of Europe.
4. The explanations offered by France were inadmissible, and the effect of admitting them would have been to encourage revolution everywhere.
5. These aggressions were followed by the more violent decree of December 15, 1792, which amounted to a declaration of war against all civilized governments.

6. This was designed to apply to all nations, and to England particularly.
7. Their armies were prepared, and their generals were instructed to carry out a system of universal aggression.
8. It was after these events that M. Chauvelin was required to depart.
9. An insinuation is contained in the note from France that England had, previous to the above transactions, supported the combinations of other powers against that country.
10. The proofs which contradict this are innumerable.
11. A large number of facts go to show the hostility of France towards England.
12. England had no connection with Austria and Prussia in their first attack on France.
13. In a despatch to Russia and Prussia, the ground taken by England indicated moderation, forbearance, and sincerity.

II. The French revolutionary system has resulted in a series of unexampled atrocities.

Before the war with England the French seized Avignon and other places, and declared war against Austria, Prussia, and the Empire. For this they seek to justify themselves on the ground of a league of sovereigns for the dismemberment of France at the treaty of Pilnitz. But this treaty referred only to the deliverance of Louis XVI., and might have been amicably explained had not the policy of the violent party in France made war inevitable.

After the war with England, other aggressions followed—against Spain, Holland, Portugal, Naples, and the Italian states, culminating in the extinction of Venice.

The acceptance of Venice by Austria may have been criminal on the part of that power, but it does not afford an argument to lessen the crime of France as the aggressor.

It has been said that the French, being assailed on all sides, made these conquests in self-defence. On the contrary, according to the French note, France, when attacked, considered herself justified in attacking in her

turn those with whom she was at peace, and from whom she had received no provocation, and in finding means of increasing her strength no matter where.

In 1796, when the Italian invasion was beginning, England proposed a general peace on fair conditions, but the proposition was rejected by France.

The causes which terminated these negotiations were the excessive demands of France.

In the following year, after the other powers had made peace, England made another offer, which was proudly refused.

After this the aggressions of France went on as before—against Switzerland, America, Malta, Egypt, the dominions of the Sultan; the only plea for this last invasion being that it was the road to attack the British power in India.

III. The nature of the French revolutionary system.

It is animated by the most abhorrent principles—an insatiable love of aggrandizement and an implacable spirit of destruction, which principles it carries out by the most abominable means, from Brissot and Robespierre to Bonaparte. It is animated by a passion for indiscriminate plunder at home and abroad; accompanied by an unwearied spirit of proselytism, and characterized by a perfidy which no treaties can bind. Thus qualified and armed for destruction, the French Revolution marches forth the terror and dismay of the world.

IV. One striking characteristic of the French Revolution is the instability of its governments. Successive administrations have appeared with incredible rapidity. Under such a system, with incessant changes, no security has hitherto existed, and none is now offered. According to the speech of one of the Council of the Five Hundred, "the French government must be considered as exhibiting nothing fixed, either in men or in things."

V. The French revolutionary system under Bonaparte.

France is now under a military despotism, with its power in the hands of one man—Bonaparte—whose personal character is an important subject for consideration.

He has already shown hostility to England.



He has violated his oaths to preceding governments.

He swore fidelity to the constitution of the Directory, then overthrew it, and finally destroyed the Directory itself.

Bonaparte is distinguished for perfidy and cruelty more than any other man—*e. g.*, in Lombardy, Modena, Tuscany, Genoa, Rome, Venice, Egypt.

He has now an interest in negotiating, but none in making peace.

If peace were made, he would be sure to break it whenever he could take us at a disadvantage.

In addition to this, his power is of uncertain duration, for it is a military despotism, which is the most unstable of all forms of government.

It is therefore necessary to wait for experience and the evidence of facts before we are convinced that a treaty is admissible; and no definite period can be assigned for the continuance of the war.

VI. That the war ought to go on.

The object of the war is not to force the Bourbons on France, but to weaken the military despotism, so that the French people may be freed from bondage, and give expression to their own desires as to government.

The changes of property in France may prove a difficulty to the restoration of the Bourbons, but not an insuperable one.

The low state of public credit is a further element of weakness to the revolutionary system.

The restoration of the Bourbons is desirable for France, and also for the rest of Europe.

VII. That peace is dangerous.

If peace is made, and the confederacy of Europe dissolved, the revolutionary power, in the hands of one like Bonaparte, will continue its aggressive and perfidious career. Peace now is unreliable, dangerous, and impossible.

The speaker makes a frank statement to this effect: The negotiations of 1796-97 were begun, not in the hope of peace, but in order to satisfy the country by the strongest proofs that peace was unattainable, and thus gain the concurrence of the nation in the strong and

vigorous measures which were necessary in order to carry on the war.

Peroration.

The resources of England.

Recent victories.

The valor and efficiency of the allies.

The exhaustion of France.

The following is an analysis of the speech of Fox.

THE ORATION OF FOX ON THE REJECTION OF NAPOLEON'S  
OVERTURES.

Status.

That peace is the natural state of human society, and ought therefore to be made, unless there is evidence that the securities for its existence are inadequate.

Exordium.

1. After seven years' conflict we are come to but a new era of the war, in which all the old arguments are brought forward to induce us to persevere, and conduct it upon principles which may make it eternal.

2. In the rejection of the overtures for peace the ministers have made use of harsh and insulting language, which should never be used in treating with a hostile nation.

3. The examination into the early history of the war with such severe and minute investigation is injurious and ineffective.

I. The French are not the originators of the war.

Austria and Prussia were virtually the aggressors.

The declaration at Pilnitz was a menace and an insult to France.

The decree of the 19th of November was explained by the French government; and as England made no objection to that explanation, this country had now no right to consider it as an act of aggression.

The plan to unite with Russia in joint mediation was not carried out.

England was the aggressor in dismissing M. Chauvelin.

The aggressions of Austria and Prussia referred not only

to the external measures of France, but to her internal affairs.

II. No sincere efforts were made for peace.

However bad the rulers of the French revolutionary system may have been, they are no worse than their predecessors, for their measures have been carried out upon Bourbon principles and after the Bourbon manner. Yet, as we never scrupled to treat with the Bourbons on account of their rapacity, so we ought not to refuse to treat with their republican imitators.

The seizure of Savoy met with no remonstrance at the time, and should not now be put forward as ground for the war.

England was requested to mediate between France and Austria and Prussia, but refused, though the opportunity was presented for preventing the calamities of war with which Europe was threatened.

III. Recrimination useless. Though the acts of the French may be unjustifiable, recrimination would only serve to prolong the war perpetually. The French can also complain of us, and with equal reason, in the following matters :

1. That our allies were the partitioners of Poland.
2. England invited Switzerland to abandon her neutrality.
3. Tuscany and Genoa were coerced into hostility against France.
4. In the case of Venice, the conduct of Austria is as bad as that of France.

IV. The hostility of Europe to France was not caused by French atrocities alone, but by the policy and management of the British and their allies. Of these, the Emperor Paul of Russia is especially guilty.

V. The enormities that France has committed cannot be urged as an argument against peace, for negotiations have already been made (in 1796 and 1797). The statements made as to the failures of these negotiations are inconsistent. Peace should not be made conditional upon the restoration of the house of Bourbon, since the French should be left to the management of their own internal affairs.



The case of William III., who was supported by his Parliament in his struggle with Louis XIV., is not a parallel one or a model for imitation.

The publication of the intercepted French correspondence has been defended by Mr. Canning, but the offensive ribaldry with which that publication is accompanied is deserving of the utmost reprobation.

VI. Former negotiations. Mr. Pitt's negotiations in 1797 were characterized by insincerity, for he was neither honest to this House nor to the people of this country. He ought now to treat upon the same principle upon which he treated in 1797.

VII. The conditions of peace.

1. The overthrow of Bonaparte and the restoration of the Bourbons are made by the ministry *sine qua non*. Yet they put forward other cases, in the event of which peace may be made. These are as follows:
  - A. If Bonaparte shall conduct himself satisfactorily.
  - B. If France shall acquiesce in his government.
  - C. If the allies shall be unsuccessful.
  - D. If the war shall be oppressive beyond our power to bear.

He appeals to the House, if the question had been an address to thank his Majesty for opening negotiations for peace, would they not all have voted?

2. Answer to the charges against Bonaparte.

The military despotism of Bonaparte has its counterpart in Ireland.

Bonaparte's violation of oaths to successive governments. This must always take place in a revolutionary state of society.

Bonaparte said that the French and English governments could not exist together. Mr. Pitt has frequently said the same thing. This temper is diabolical, and would protract the war indefinitely.

Bonaparte is charged with desiring war, but there is good reason to suppose that he desires peace.

3. The return of the Bourbons.

The changes of property in France form an insurmountable barrier to this; and this difficulty has been increased by the manifesto of Louis XVIII.

VIII. The atrocities perpetrated by the French have been equalled, particularly in Naples, and by the British.

Peroration.

An eloquent portrayal of the horrors of war, and the absence of purpose which marks them on the present occasion.

THE SPEECHES OF HAYNE AND WEBSTER.

The following is a general outline of the order of thought in the speeches of Hayne and Webster. In 1829 a debate arose on public lands, upon which many days were spent, and in which most members participated. The chief interest was felt in the speeches of two leading debaters—Robert Hayne and Daniel Webster. Two speeches were delivered by each, the final speech of each having become famous:

Outline of the speech of Hayne :

1. Webster has changed the subject of debate, and has made false charges against the South.
2. His present doctrine is inconsistent with his former one, and inconsistent with his former acts and measures.
3. The friendliness of the North with the West is a result of a corrupt political bargain.
4. The South has been unjustly traduced.
5. South Carolina has shown great devotion to the Union, while Massachusetts has plotted against it.
6. These doctrines now proclaimed by him (Hayne) were advocated by the founders of the Union.

Outline of the speech of Webster :

1. He asserts that the main subject has been neglected by his opponent.
2. Repels personalities.
3. Vindicates the North from the charges made against it.
4. Repels and disproves the charge of a corrupt political bargain.
5. Denies any unfairness towards the South.
6. Advocates his policy towards new states.
7. Peroration.  
Plea for the permanency of the Union.

§ 352. DRAMATIC ORDER OF THOUGHT.

3. The third kind of order of thought is called the dramatic, because this is the order usually followed in dramatic composition. It is sometimes imitated in narrative fiction. The peculiarity of this is that the whole disposition of the events is made for the sake of dramatic effect. The order of thought or circumstances depends neither upon time nor upon the degree of importance, but is chosen for the sake of stimulating the curiosity and arousing the feelings.

In the drama the opening must be startling ; it must take the spectator into the midst of the action, and be sufficient to rouse his interest to the utmost. Thus in the *Agamemnon* of *Æschylus* this is effected by the signal-fires ; in the *Prometheus*, by the nailing of the victim to the rock ; in *Macbeth*, by the witches ; in *Hamlet*, by the ghost.

In dramatic literature, any incident of an important character upon which others depend is called a crisis.

The leading incident which terminates a play is called the catastrophe.

Successive crises terminated by the catastrophe correspond with the successive divisions in other branches of composition, terminated by that which is of the chief importance.

After the first crisis others may follow, and these are to be arranged in such a way as to keep the interest to the utmost height. Thus, in *Hamlet*, the crisis of the first appearance of the ghost is followed by other crises—such as other appearances of the ghost ; *Ophelia* ; the play of *Gonzago* ; the death of *Polonius* ; the madness of *Ophelia* ; the churchyard scene.

These must be arranged in such a way as to lead up to the catastrophe. Here, as in the logical order, the most important thing is preserved until the last ; as in *Hamlet*, where the catastrophe involves the death of the chief characters.

It is therefore a law in dramatic arrangement that the interest be maintained till the end. This is accomplished in various ways :

By suspense—as in *Hamlet*, where the injured seeks vengeance ; or, as in *Romeo*, where lovers seek one another ; or, as in *Othello*, where an evil-doer seeks his victim ; or, as in *Macbeth*, where an evil-doer follows a course of crime until its final retribution.



By the working out of destiny. This is the chief device made use of in the Greek drama, and is most strikingly manifest in those plays founded upon the epopœia of *Œdipus*.

By the use of a secret or a mystery. This is a favorite device of the modern novelist, who is thus able to keep his reader in a constant state of interest arising from curiosity.

§ 353. SCENIC ORDER OF THOUGHT.

4. The fourth kind of order of thought is called scenic. This arises where the order is of such a nature that isolated scenes or detached thoughts have the utmost effect. It is used chiefly, if not exclusively, in narrative. The only case where it is used in exposition is in certain sermons and speeches of the popular kind, where the arguments are intermingled with abundant anecdote, and, though filled with disconnected assertions, are yet made striking and effective by means of illustrations and examples. "Revival" preaching and "temperance" oratory will often exhibit this.

This form of order of thought is largely used in narrative, and especially by writers of prose fiction.

Novelists may be divided into two general classes with regard to order of thought.

1. Those who follow the logical order. These writers lay chief stress upon the plot. Characters are of inferior importance; incidents are everything; and these incidents are so arranged as to excite the reader to the utmost. His attention is roused at the outset by some startling occurrence, and then consequences are deduced from this in such a way that his interest is incessantly stimulated until the close is reached. Here it is the series of events succeeding one another in logical order by which the reader is attracted. This is signally illustrated in the "*Arabian Nights' Entertainments*;" by many French novelists, especially *Alexander Dumas* and *Eugene Sue*; and by writers of so-called "sensation novels."

2. The second class is made up of those who attach slight importance to the plot, but regard their characters as of supreme importance. Upon these all the interest of the story is made to depend—their lifelike portrayal, their acts, their words, their thoughts. *Dickens* and *Thackeray* belong to this second class. They were both greater in the delineation of character

than in the construction of plot. The *Pickwick Papers* has scarcely any plot at all, but owes its unity to the characters. In *Vanity Fair* the plot is more visible, but the characters have an interest in themselves quite independent of their fortunes. Balzac may also be mentioned as another conspicuous example of this class.

Some writers unite both. Sir Walter Scott gives an elaborate plot, and his characters are all portrayed with lifelike fidelity. Victor Hugo rivals Dumas in his love of exciting incident, yet his characters are strongly marked; and Jean Valjean is one of the greatest creations of modern genius. George Eliot (*Mrs. Lewes*) and George Sand (*Madame Dudevant*) are writers as wide as the poles asunder, yet they have this in common, that they can construct a plot of intense interest, and create characters that live in the memory of the world.

Thus in the modern novel where the logical order is adopted, the story is connected by the framework of the plot; but where the scenic order is used, the story is connected by the characters.

§ 354. ORDER OF THOUGHT IN DRAMATIC AND NARRATIVE WRITING.

Dramatic and narrative writing require respectively a different order of thought.

The narrative, whether of the scenic or logical order, has this in common, that it is always the telling of a story. The characters are regularly introduced, and the reader is made acquainted with them. The opening is explanatory, and the narrative leads to some crisis.

In dramatic writing the characters are presented abruptly in the midst of some crisis.

In narrative the crisis is brought forward gradually, after due preparation and explanation.

In dramatic writing the crisis comes on at once, with all the characters in full action, leaving the spectator to gather from their words and deeds who and what they are.

In narrative the writer tells all about his characters.

In the drama the writer leaves his characters to tell all about themselves.

The drama opens the situation at once, and explanation fol-

lows after. The narrative follows the course of events, but in both cases the catastrophe is reserved till the last.

Illustrations of the dramatic opening may be found in Richard the Third, Julius Cæsar, and Hamlet.

There are exceptions to this.

Sometimes in the drama there is a preliminary narrative. This is frequent in the plays of Euripides. The narrative is, however, but brief, and the moment it is ended the action begins with dramatic abruptness.

Sometimes the drama follows the narrative order, as in some of Shakespeare's historical plays.

Sometimes narrative follows the dramatic order. This, however, is a mere device or artifice of the writer, and the reader always feels that it "reads like a play."

Examples of the difference between narrative and dramatic writing in this respect may be seen by comparing any of Shakespeare's plays with one of the same plays turned into narrative, as in the "Tales from Shakespeare." It may also be seen by witnessing the dramatic representation of some popular novel. The characters remain but in part; many are left out; those which remain are modified strangely; and the order of thought is totally changed. This change is so great that it seems like another work altogether.

#### § 355. GENERAL RULE FOR THE ORDER OF THOUGHT.

Finally, in all kinds of composition there is one rule for the order of thought, which is almost invariable. This is, that the most important thing must be reserved until the last.

Thus, in prose, poetic fiction, and the drama, the catastrophe must be in the last place, and all the rest must lead up to it.

In exposition the strongest argument must be kept till the last, and all the other arguments must lead up to it.



## CHAPTER VII.

## ARGUMENTS.

## § 356. ARGUMENTS.

THE term argument is susceptible of various applications. Sometimes it means merely the arrangement of subject-matter—as the argument of a poem. At other times it is used as synonymous with method. It is employed here in its stricter signification, and means the use of one or more facts or statements as evidence of some other fact or statement.

## § 357. DIFFERENCE BETWEEN RHETORIC AND LOGIC WITH REGARD TO ARGUMENT.

There is a difference to be observed between rhetoric and logic with regard to arguments.

The province of rhetoric is the finding of suitable arguments and the proper arrangement of them to prove a given point. The province of logic, on the other hand, is not to invent, but to judge of such arguments. Thus rhetoric has reference to the formation of the "plot" of a novel, the "outline" of an essay, the "skeleton" of a sermon, or the "argument" of an oration. Logic, on the other hand, has reference to the critical examination of these. Rhetoric is thus concerned with composition. Logic with criticism.

## § 358. LOGIC DEFINED.

Logic is defined as the science as well as the art of reasoning, and comprehends, first, the analysis of the mental process which takes place whenever we reason; and, secondly, the rules grounded on that analysis for conducting the process correctly.

## § 359. REASONING.

Before entering upon the consideration of arguments, it will be necessary to devote a few remarks to the subject of reasoning in general.

Reasoning comprises various constituent elements, the chief of which are: 1. Terms; 2. Propositions; 3. Definitions; 4. Proof.

§ 360. TERMS.

1. Terms. The operation of reasoning is generally performed by means of words, and a thorough insight into the meaning and purposes of these is essential. All words may be divided into four classes: first, names descriptive of things or acts; secondly, words qualifying names; thirdly, words asserting acts or qualities; fourthly, words qualifying assertions.

§ 361. PROPOSITIONS.

2. Propositions. A proposition is usually defined as a portion of discourse in which a predicate is affirmed or denied of a subject. In rhetorical arguments the word has a wider meaning, and comprehends all statements or affirmations which are supported or enforced by proofs or arguments. These, as we have already seen, are general and particular; the former referring to the leading heads of classification, and the latter to the subordinate. It is very important that these should be put forth in a clear and unmistakable manner. The main proposition should receive special attention, and stand forth with the utmost prominence. An example of this may be found in Sir James Mackintosh's speech on Jean Peltier, where the main proposition is that a writer in England should not be punished in order to avert the resentment of the government of France. So also in the letter of Junius already quoted, the chief proposition is put forth so clearly that it leaves the strongest possible impression on the mind. "The multitude in all countries," he says, "are patient to a certain point. Ill usage may rouse their indignation and hurry them into excesses, but the original fault is in the government." These last words contain the main proposition, which is never lost sight of.

Counter proposition. A common way of establishing a given principle is by answering and refuting its opposite; as when, in advocating free trade, a writer assails protection, or *vice versa*. This is merely the proposition in another form.

§ 362. DEFINITIONS.

3. Definitions. A definition is the statement of the meaning

of a word. This is one of the chief requisites to clearness of reasoning, and from its neglect great misapprehension will not unfrequently arise. Important controversies have not seldom been carried on by those who do not really differ very greatly in opinion, but who are misled by their respective interpretations of a given term.

There are various modes of definition.

1st. The formal definition in set terms, such as those that are found in dictionaries and scientific works.

2d. Definition by contrast, as when heat is defined as the absence of cold, or darkness as the absence of light, or sin as the absence of holiness.

3d. Definition by example or illustration. The drawing of a triangle, the picture of an eagle or a giraffe, are the simplest and clearest ways of conveying an idea of the things in question. For this reason modern dictionaries often supplement their formal definitions with illustrations. But examples and illustrations have a much wider application. By an example is meant a particular instance, as when the case of the rise and fall of mercury in the thermometer is adduced to explain the statement, "heat expands bodies." By illustration is meant an associated fact—a similar or analogous case. These are often made by means of figurative language.

A good example of the definition in oratory is to be found in Burke's speech on the East India Bill of Fox. In the opening of his argument he considers the objection that the bill is an attack on the "chartered rights of men," and before answering it he introduces an explanation of the phrase.

#### § 363. PROOF.

##### 4. Proof.

Proof is based upon two principles—deduction and induction.

#### § 364. DEDUCTION.

##### 1st. Deduction.

By deduction is meant a proof arising from the application of some general law, as when the proposition, "We shall all die," is proved from the general law, "All men are mortal." Deduction is thus the particular application of a more general proposition already established, and it always implies the thing to be proved.



## § 365. INDUCTION.

## 2d. Induction.

Induction is a process of inference by which, from the observation of particulars, we prove other particulars hitherto unknown or unadmitted; or show that what is true of certain individuals of a class is true of a whole class. Thus from the fact that the Earth, Venus, Mercury, and Mars revolve around the sun in an elliptical orbit, we may infer that all the planets of the solar system revolve in the same way.

It has been shown by John Stuart Mill, in his treatise on Logic, that there are four modes of induction by which facts are brought to bear upon the proof of a general proposition. He calls these the four experimental methods.

## § 366. MILL'S FOUR EXPERIMENTAL METHODS OF INQUIRY.

## 1. Method of agreement.

If two or more instances of the phenomenon under investigation have only one circumstance in common, the circumstance in which alone all the instances agree is the cause (or the effect) of the phenomenon.

From this we are to understand that when two facts are uniformly associated under many and varied circumstances, they may be regarded as cause and effect. Thus, in comparing cases in which bodies are known to assume crystalline structure, but which have no other point of agreement, we find them to have only one antecedent in common—the deposition of solid matter from a liquid state; from which we conclude that the solidification of a substance from a liquid state is an invariable antecedent of its crystallization. In the same way we observe that the prevalence of immorality is associated with the decline of the human race, in all countries and in all ages, and we consider the one as the cause of the other.

## 2. Method of difference.

If an instance in which the phenomenon under investigation occurs, and an instance in which it does not occur, have every circumstance in common, save one, that one occurring only in the former, the circumstance in which the two instances differ is the effect or the cause, or an indispensable part of the cause, of the phenomenon. From this we see that when two facts

constitute the sole difference between two sets of circumstances, by being present in the one and absent from the other, they are to be regarded as cause and effect. For example, when a man is shot through the heart, it is by this method that we know the cause of his death to be the gunshot; for he was in the fulness of life immediately before, and all the circumstances were the same except the wound. Again, when a people like the Arabians suddenly emerge from obscurity and enter upon a career of conquest, under such a leader as Mohammed, without the intervention of any other circumstance, we conclude that he is the cause of this great revolution.

3. Method of residues.

Subduct from any phenomenon such part as is known by previous inductions to be the effect of certain antecedents, and the residue of the phenomenon is the effect of the remaining antecedents.

Here in a given case we set aside the effects of known causes, and ascribe a remaining effect to a remaining cause.

Thus, while many elements of modern civilization may be regarded as due to such causes as Greece, Rome, the Celts, Teutons, and Arabians; there would still remain the modern characteristic of humanity, which must be ascribed to the remaining cause—Christianity.

4. Method of concomitant variations.

When a phenomenon varies in any manner according as another phenomenon varies in some particular manner it is either a cause or an effect of that phenomenon, or is connected with it through some fact of causation.

According to this we infer cause and effect from the proportionate rise or fall of two accompanying facts. It is an argument in favor of the doctrine of the immortality of the soul that the belief in it has increased, both in refinement and intensity, along with the advance of the human race to higher degrees of moral and intellectual life.

It is an argument against the principle of arbitrary government that it falls into disrepute as nations increase in knowledge and civilization.



## § 367. ENTHYMEME.

All truths are either necessary or contingent. An example of the former may be found in mathematics, where the conclusions are either absolutely true or manifestly false. But in human affairs this "mathematical" certainty is not attainable, and we must be satisfied with something less. With necessary truths rhetoric has little or nothing to do, for these admit of no dispute. Its sphere comprises that wide extent of probabilities upon which the human intellect is continually exercising its powers.

There is an important difference between rhetoric and logic as to the form of reasoning respectively employed. Logic exhibits proof by means of a certain form called syllogism; rhetoric attains to proof by means of the enthymeme.

Two essential characteristics belong to the enthymeme. The first of these is that it deals with probable, not necessary truth. The arguments which are made up in the various departments of literature are not like those which are made up in the various departments of science; and the enthymeme, as the basis of rhetorical argument, has this characteristic.

Secondly, it is a form of argument with one premise suppressed. The enthymeme is sometimes called a rhetorical syllogism, because it holds the same relation to rhetoric which the syllogism holds to logic. The syllogism has always its regular proposition and conclusion, and establishes by means of all its parts that which it has proposed. The enthymeme is satisfied if merely what is stated in it be understood. The following is the form of the syllogism :

That only is good of which none can make an ill use.

\* None can make an ill use of virtue.

Therefore virtue is the only good.

The following is the form of the enthymeme :

Virtue is the only good, because none can make an ill use of it.

Here one of the premises is omitted, as being understood. This is the invariable mode in which rhetorical argument is stated, and it is also the mode employed in ordinary speech—*e.g.*, War is an evil, because it produces human misery.



## § 368. ARGUMENTS.

Arguments may be divided into three general classes :  
1. Causative ; 2. Illustrative ; 3. Exemplative.

## § 369. CAUSATIVE ARGUMENTS.

## 1. Causative.

This class includes those arguments in which the relation of the premise to the conclusion is that of cause and effect ; or where the premise would account for the conclusion if the latter were granted. Thus, in the event of one being accused of murder, it might be accounted for by showing that the accused had been animated by feelings of hatred against the deceased. The freezing of a river or a lake could be foreseen from the existence of intense cold. Upon the finding of the body of a missing man, the theory that he committed suicide might be sustained by showing that he had met with ruinous losses, or that he was insane.

This is often useful in judicial cases, and is employed to show that some justifiable cause has existed for an alleged offence, the cause being a provocation of some sort. Thus Lord Erskine, in his speech on behalf of Stockdale, on the charge of a libellous publication, before taking up the character of the libel itself, introduces preliminary matter, in order to show that the House of Commons had prosecuted Hastings with unparalleled violence, and by allowing the charges to be published had provoked the publication of the book in question. Another example may be found in Burke's speech on conciliation with America. In this he proceeds to show the causes which impel him to advocate peace, which are, first, the state and circumstances of America ; secondly, the evil of resorting to force ; thirdly, the spirit of the Americans. In his speech on the Bristol election, the same orator, while defending his course, replies to four charges by means of this kind of argument. In answer to the charge that he had neglected his constituents, he brings forward as the cause of his absence the claims of the higher work which he had done for them in London. The second charge, of giving free trade to Ireland, he meets by showing that it was necessary to the pacification of that country. The third and fourth charges, on the relief

of insolvent debtors and Roman Catholics, he answers by showing that these measures were required by justice. In Grattan's speech on the declaration of Irish right, most of the arguments are of this nature. He shows that the declaration is required from the following causes: The discontent of the Irish; their spirit; their demands; the hostility of English legislation; the principles of 1688.

Dr. Whately, in his remarks on this subject, says that as far as anything stated as a cause has a tendency to produce any given effect, it is an argument for that effect.

In narrative writing, particularly in fiction, this is known as "verisimilitude," "vraisemblance," or "lifelike portrayal." The more clear this is, and the more skilfully it is worked out, the more apparent is the genius of the writer. Given such characters and such situations, they would probably act like Macbeth, Lear, and Othello.

Two things are necessary to be observed here: first, the sequence of events; and, secondly, the propriety of character.

The introduction of purely imaginary circumstances does not affect verisimilitude. A certain amount of concession is expected from the reader or spectator. Thus in Hamlet the appearance of the spectre implies the possibility of ghosts; and in Macbeth the existence of witches is taken for granted. Nor is verisimilitude affected, even when all the circumstances are imaginary, as in Gulliver's Travels. Here the reader concedes the existence of an entire world of small folk or of big folk. Upon this the author shows verisimilitude by making all the particulars correspond, and by carefully adjusting all the proportions:

"His Majesty is taller than the rest of his courtiers by the breadth of my thumb-nail, which alone is sufficient to strike awe into the beholder."

In such writings as the Arabian Nights the reader concedes the existence of a world of magic, yet even here verisimilitude must be observed; and although Aladdin's palace may start up in a night, yet Aladdin himself must be bound and limited by the passions and frailties of humanity.

#### § 370. ILLUSTRATIVE ARGUMENTS.

##### 2. Illustrative.

This class includes those arguments in which the relation



of the premise to the conclusion is that of association, or similarity, as antecedent and consequent, sign and thing signified. Thus, in the event of any one being accused of murder, the fact of blood on his clothes would be an argument of this nature. The freezing of a river or a lake could be predicted from the low stage of the thermometer. Suicide could be argued from the surroundings of the deceased.

This kind of argument enters more largely than any other into the inferences which are drawn from the facts of common life. The savage trains his senses to observe all the signs of nature, and draws conclusions from them which enable him to support himself and his dependents. In civilized society a large proportion of the judgments of men are based upon the observation of significant facts.

To this class belong many of the arguments of the courts of law. The proof which is afforded in this way is known as "circumstantial evidence," and the value attached to it is seen in the saying, "Circumstantial evidence is the strongest kind of evidence."

It also enters into general literature, particularly works of the imagination. In the modern novel the whole interest of the story is often made to turn upon a multitude of significant circumstances, which all lead onward to the catastrophe; such as the unravelling of a secret, the disclosure of a mystery, the revelation of a crime, the discovery of a criminal. An example of this may be found in the *Bleak House* of Dickens.

Illustrative arguments are direct and indirect. In the former case we judge for ourselves; in the latter we make use of the statements of others, and this includes all kinds of testimony.

Testimony enters into the other classes of arguments also. Its most familiar form is to be found in judicial oratory, which consists to a great extent of induction from evidence. An example may be found in Erskine's speech on behalf of Lord George Gordon; which consists, first, of arguments from the evidence of the crown; and, secondly, of arguments from the evidence of the prisoner. In the same orator's speech on behalf of Hardy, the third general division is an argument from testimony. Fox's speech on the Westminster Scrutiny also contains an argument of the same kind, in which he shows



that the high-bailiff had not sufficient evidence to warrant his granting a scrutiny.

§ 371. EXEMPLATIVE ARGUMENTS.

3. Exemplative.

This division includes those arguments in which from examples of a certain class known and understood we reason concerning others of the same class which are less known. Thus, if the ancient Roman Empire be taken as an example of military monarchies, we may reason from this concerning the character and tendencies of other military monarchies.

Various arguments are included in this division, the chief of which are those which are based upon (1) Experience, (2) Analogy, (3) Contrast.

§ 372. EXPERIENCE.

(1) Experience.

This is a kind of argument which is based upon facts in our own experience, or that of other men. In this way are formed many of the opinions of common life, such as those which relate to the order of nature, the seasons, tides, day and night, the weather, etc. The same method is applied to historical and political events; and whatever men have done in the past, we expect them to do, under similar circumstances, in the future.

An example of this kind of argument is to be found in Burke's speech on American Taxation, where, by referring to past experience in the history of the empire, he proves, 1st, that if the tax be repealed the Americans will not demand more concessions; 2d, that such repeal is quite consistent with the policy of the empire; and, 3d, that it will not derogate from the dignity of the nation. Erskine, in his speech on behalf of Hardy, maintains the truth of his definition of the law of treason by examples from the State trials.

§ 373. ANALOGY.

(2) Analogy.

This is that kind of argument in which, from the facts in one case judgment is made concerning the facts in another analogous case.

Analogy is different from similarity. In similarity the two

things brought into comparison are alike ; in analogy they are not alike, but stand in similar relations to other things. Thus the course of history is not similar to a river, nor is eternity similar to an ocean, but the two cases are respectively analogous ; that is, the course of history stands in the same relation to humanity which a river holds to the water which composes it. Analogy is a more fruitful source of figurative expression than similarity, and we see it constantly employed in tropes of all kinds, in allegories, fables, etc.

An example of this may be found in Fox's speech on the East India Bill, in which he shows that the charter of the East India Company might be set aside, because they had abused their trust, from the analogous case of King James, who had been deposed for the same cause. Grattan also argues in favor of the rights of the Irish people from the analogous case of the Americans.

Lord Mansfield, in the case of Evans, a Dissenter prosecuted by the city of London, prepares the way for a severe denunciation of the prosecution by dwelling upon the persecution of the Huguenots in France, which he makes use of as a case analogous to the persecution of Dissenters in England.

#### § 374. CONTRAST.

##### (3) Contrast.

This is that kind of argument by which, from the facts in one case, we judge concerning another contrary case. Things contrary must be distinguished from things dissimilar. Dissimilarity may be predicated of any two things which are unlike, as a man and a book ; but contrariety is predicated of two opposite things of the same class, as virtue and vice, black and white, north and south.

Illustrations of this form of argument may be found in many of the judgments of common life, in proverbs, maxims, and current sayings, especially those which assume the form of antithesis ; as, "A wise son maketh a glad father, but a foolish son is a heaviness to his mother." "Penny wise, pound foolish." "Man proposes, God disposes." In this way we may argue in favor of the continued progress of modern civilization, since it is based upon freedom, from the fact of the decline of ancient civilization, which was based upon slavery.

Fox, in his speech on the Russian Armament, employs this argument by means of a contrast between Louis XIV. and Pitt. After describing the misery to which Louis was reduced, he points out his constancy, which enabled him to struggle on until he had attained to the honorable peace of Utrecht. "And shall we, sir," he says, "the pride of our age and the terror of Europe, submit to this humiliating sacrifice of our honor? Have we suffered a defeat at Blenheim?"

Lord Erskine, in his speech on behalf of Hadfield, on a charge of high-treason for firing a pistol at the king, considers the cases mentioned by the opposite counsel, after which he turns to the case of the prisoner, and shows that it is altogether of a contrary nature.

§ 375. APPLICATION OF THE DIFFERENT CLASSES OF ARGUMENTS.

Causative arguments are associated chiefly with deduction; illustrative and exemplative with induction; and they all follow the laws of reasoning which are respectively applicable to these processes. If a further distinction be made, it may be said that the first is chiefly concerned with matters of opinion, the second with matters of fact, while the third has a more appropriate reference to the future.

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CHAPTER VIII.

THE PRESENTATION OF ARGUMENTS.

§ 376. PRESENTATION OF ARGUMENTS.

In the presentation of arguments there are various ways by which their effectiveness may be increased. These refer chiefly to clearness of statement, strengthening of argument, and emphasis of propositions.

§ 377. CLEARNESS OF STATEMENT AND STRENGTHENING OF ARGUMENT.

1. In method, as in style, the first requisite is clearness; for in order that we shall follow the writer's train of thought, or



appreciate the force of his argument, each successive step must be readily and fully comprehended.

1st. This is attained, in the first place, by definitions, examples, and illustrations, which have already been sufficiently considered.

2d. Explanations of important points often serve as a valuable introduction to the main argument. Thus Fox, in his speech on the Westminster Scrutiny, prepares for his discussion of the case by a brief statement of four different ways through which, in case of doubt, the law may be discovered.

3d. Analysis and synthesis are of great value.

By analysis is meant the explication of the topics of classified arguments, and their enumeration in detail. Synthesis is the converse of analysis, and means the combination of all the particular topics of argument, and their presentation in classified order. Where these are united the argument gains unusual clearness. In this way the writer leads up from a lower fact to a higher law, and shows how the former is contained in the latter. At the same time the reader or hearer has a feeling of pleasure from being made to share the confidence of the writer, and as he follows him in his investigation step by step the argument appears clearer and the conclusion more convincing.

§ 378. TRANSITION.

2. Transition has already been noticed under the head of harmony; but further consideration is needed to show its connection with argument. Transitions may be so managed as to be of great service in strengthening the argument; and that arrangement of the general divisions is the best where they are so made that one appears to grow out of another.

An example of this is found in the first part of Burke's speech on American Taxation, where the transitions are the following:

That the repeal of the tax on tea would not lead to a demand for further concessions.

That the repeal of the other taxes has paved the way for the repeal of this.

That the exigencies of the East India Company make the repeal necessary.

That the tax, though small, is still unjust; and foolish from the very fact of being small.

That its repeal is not inconsistent with the dignity of the government, since a repeal of other taxes has taken place under the same circumstances.

Another example is found in the speech of Lord Erskine, in behalf of Lord George Gordon, when indicted for high-treason :

After the exordium, he begins by reflecting upon the attorney-general for his obscure introduction.

But agrees with him in his estimate of the greatness of the crime of high-treason.

On account of this, the definition of high-treason is most rigidly and explicitly made by the law.

But if this definition be overstrained, the liberty of the subject would be endangered.

From which he proceeds to give a definition of high-treason, and lays down a criterion by which it may be tested, showing that all departures from this have been prudently checked.

The definition is then applied to the present case, and the argument is brought to bear more directly upon the charge, exhibiting the same characteristic of close connection and out-growth of one argument from another. This is the chief feature of Lord Erskine's style, and distinguishes him beyond others.

#### § 379. AMPLIFICATION.

3. Amplification has been already considered as one of the figures of gradation in its connection with style ; but it deserves a fuller notice as to its importance in argument. Here it is of great value by dwelling upon any important proposition, and thereby giving it greater prominence. Burke is distinguished by his frequent and successful use of this. In the speeches of Pitt there are also frequent examples ; but one of the best is the following, from Lord Erskine's speech in behalf of Stockdale. The proposition is that a free press is a good thing, and that excessive restrictions are an evil :

"It is the nature of everything that is great and useful, both in the animate and inanimate world, to be wild and irregular, and we must be content to take them with the alloys that belong to them. Genius breaks from the fetters of criticism, but its wanderings are sanctioned by its majesty and wisdom when it advances on its path ; subject it to the critic, and you tame it into dulness. Mighty rivers break down their banks in the winter, sweeping away to death the flocks which are fattened on the soil that they fertilize in the summer ; the few may be saved by the embankments from



drowning, but the flock must perish from hunger. Tempests occasionally shake our dwellings and dissipate our commerce; but they scourge before them the lazy elements which without them would stagnate into pestilence. In like manner liberty herself, the last and best gift of God to his creatures, must be taken just as she is—you might pare her down into bashful regularity, and shape her into a perfect model of severe scrupulous law, but she would then be liberty no longer; and you must be content to die under the lash of this inexorable justice which you had exchanged for the banners of freedom."

§ 380. DIMINUTION.

4. Diminution is closely associated with amplification, and, like it, has already been considered. Its importance in argument is equally great:

"Along with its natural protectors and guardians, learning will be cast into the mire, and trodden down under the hoofs of a *swinish multitude*."—BURKE.

The lower orders have in all ages been stigmatized by contemptuous epithets, such as "ignobile vulgus," "profanum vulgus," "sans-culottes," "canaille," "mob," "the unwashed," but none of these terms have more depreciative force than Burke's "*swinish multitude*."

In the following passages the same subject, namely, the increase of population in the American colonies, is treated with amplification and diminution. The first passage is from Burke's speech on Conciliation with America:

"But whether I put the present numbers too high or too low is a matter of little moment. Such is the strength with which population shoots in that part of the world that, state the numbers as high as we will, while the dispute continues the exaggeration ends. While we are discussing any given magnitude, they are growing to it. While we spend our time in deliberating on the mode of governing two millions, we shall find that we have two millions more to manage. Your children do not grow faster from infancy to manhood than they spread from families to communities, and from villages to nations."

Johnson, in Taxation no Tyranny, treats the same proposition with depreciation:

"We are told that the continent of North America contains three millions, not only of men, but of Whigs—of Whigs fierce for liberty and disdainful of dominion; that they multiply with the fecundity of their rattlesnakes, so that every quarter of a century they double their numbers."



## § 381. CONDENSATION.

5. Instead of amplifying propositions, it is sometimes necessary to condense them, so as to present one or more in a compact mass.

An example of this may be found in the speech of Burke, just quoted. He shows that force ought not to be used against the colonists, and gathers into a brief compass four propositions of great weight :

- 1st. That the use of force alone is but temporary.
- 2d. That it is uncertain.
- 3d. That it impairs the object aimed at.
- 4th. That there is no experience in favor of force in the rule of the colonies.

## § 382. COMPREHENSIVENESS.

6. By comprehensiveness is meant the exhibition of a complete mastery of the subject, both in itself and in relation to others. This was a marked characteristic of Burke, whose mind was always full of his theme ; who was always ready not only to reply to objections that had been made, but also to answer all others by anticipation ; and whose delight it was to pour forth from the fulness of his knowledge a copious stream of examples, illustrations, and analogies, by which his argument was enriched and enforced. The same quality is also very manifest in the writings of Macaulay. A recent writer says of him : "He always seems to make us travel on a high causeway, from which the country to right and left, the prospect behind and that in front, lie visibly stretched beneath us, like a plain from a mountain-ridge."

## § 383. GENERALIZATION.

7. Generalization is the application of the principle of induction, so as to rise from particular instances to general laws. It is effective in oratory, as enabling the speaker to deduce from certain facts, or truths, conclusions of the most weighty character. This habit of generalization is a characteristic of Burke more than of any other orator, and some of his most memorable passages are presented in this form.

In his speech on American Taxation, he says :

“Nothing in the world can read so awful and so instructive a lesson as the conduct of the ministry in this business, upon the mischief of not having large and liberal ideas in the management of affairs.”

The following is an example from his speech on the East India Bill :

“This bill, and those connected with it, are intended to form the Magna Charta of Hindostan. Whatever the Treaty of Westphalia is to the liberty of the princes and free cities of the empire, and to the three religions there professed ; whatever the Great Charter, the Statute of Tallage, the Petition of Right, and the Declaration of Right are to Great Britain, these bills are to the people of India.”

On the Nabob of Arcot's Debts :

“I think I can trace all the calamities of this country to the single source of our not having had steadily before our eyes a general, comprehensive, well-connected and well-proportioned view of the whole of our dominions, and a just sense of their true bearings and relations. . . . If we make ourselves too little for the sphere of our duty, if we do not stretch and expand our minds to the compass of their object, be well assured that everything about us will dwindle by degrees, until at length our concerns are shrunk to the dimensions of our minds. It is not a predilection to mean sordid cares that will avert the consequences of a false estimate of our interest, or prevent the shameful dilapidation into which a great empire must fall by mean reparations upon mighty ruins.”

§ 384. THE DEFINITE.

8. It has already been shown that the definite is more forcible than the indefinite, the concrete than the abstract. In the case of oratory, abstract discussions are listened to with impatience or indifference ; the preacher who expounds dogmatic theology may be orthodox, but he is not persuasive. The great orators deal directly with facts, and only discuss principles when it is forced upon them. This preference for the concrete is very remarkable in Burke, who himself makes no secret of it. In his speech on the East India Bill of Fox, he says :

“I do not presume to condemn those who argue *à priori* against the propriety of leaving such extensive political powers in the hands of a company of merchants. I know much is, and much more may be said against such a system ; but, with my particular ideas and sentiments, I cannot go that way to work. I feel an insuperable objection in giving my hand to destroy any established principle of government upon a theory, however plausible that theory may be.”

He then goes on to give facts as reasons.

The same preference for the concrete and depreciation of the abstract may be found in the following passage from his speech on Conciliation with America :

“ They are therefore not only devoted to liberty, but to liberty according to English ideas and principles. Abstract liberty, like other mere abstractions, is not to be found. Liberty inheres in some sensible object, and every nation has formed to itself some favorite point which by way of eminence becomes the criterion of their happiness. It happened, you know, sir, that the great contests for freedom in this country were from the earliest times chiefly upon the question of taxation.”

#### § 385. DESCRIPTION IN ORATORY.

9. Description is very effective in oratory. It deals with that which is definite and concrete ; enlarges upon it, and presents a scene to the imagination of the hearer.

Famous examples occur in the speeches of all great orators. The description by Demosthenes of the panic in Athens after the capture of Elateia ; by Sheridan, of the horrors perpetrated in Oude ; by Brougham, of the French Revolution, are well-known instances. No one, however, can surpass the description given by Burke of the descent of Hyder Ali upon the Carnatic, of which the following is a portion :

“ While the authors of all these evils were idly and stupidly gazing upon this menacing meteor, which blackened all their horizon, it suddenly burst, and poured down the whole of its contents upon the plains of the Carnatic. Then ensued a scene of woe the like of which no eye had seen, no heart conceived, and which no tongue can adequately tell. All the horrors of war before known or heard of were mercy to that new havoc. A storm of universal fire blasted every field, consumed every house, destroyed every temple. The miserable inhabitants, flying from their flaming villages, in part were slaughtered ; others, without regard to age, to sex, to the respect of rank, or sacredness of function ; fathers torn from their children, husbands from wives, enveloped in a whirlwind of cavalry, and, amid the goading spears of drivers and the trampling of pursuing horses, were swept into captivity in an unknown and hostile land. Those who were able to evade this tempest fled to the walled cities ; but, escaping from fire, sword, or exile, they fell into the jaws of famine.”

#### § 386. EMPHASIS OF PROPOSITIONS.

The subject of emphasis has already been considered with reference to words. When applied to propositions it gives them greater force, and not only calls attention to them, but also



makes them of more importance in the argument. There are various ways of emphasizing propositions, the chief of which are the following :

§ 387. ASSERTION.

1. Strong emphasis is laid upon propositions when they are put forth with a positive declaration of their truth ; for then the speaker assumes that from his assertion there can be no appeal :

" Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission or slavery."—P. HENRY.

" This embargo must be repealed. You cannot enforce it for any important period of time longer."—JOSIAH QUINCEY.

§ 388. DENIAL.

2. Denial is merely another form of assertion, the negative being employed instead of the positive : as—

" It was not I who inspired the Hungarian people. No. It was the Hungarian people who inspired me."—KOSSUTH.

§ 389. APOPTHEGM.

3. Sometimes a proposition is summed up in the form of an apophthegm, and is thereby rendered more impressive and emphatic. Burke's speeches and writings abound in this :

" The blood of man should never be shed but to redeem the blood of man."

" Magnanimity in politics is not seldom the truest wisdom, and a great empire and little minds go ill together."

" Slavery they can have anywhere. It is a weed that grows in every soil."

" My hold of the colonies is in the close affection that grows from common names, from kindred blood, from similar privileges, and equal protection. These are ties which, though light as air, are strong as links of iron."

" Parsimony is not economy."

" Nothing turns out to be so oppressive and unjust as a feeble government."

§ 390. DIGRESSION.

4. Digression is often useful. This has already been sufficiently illustrated. Sometimes it is made not so much for

itself as for the purpose of coming back with renewed force; and this is so frequently done that it was formerly set down as a figure of speech under the name of "reditus," or "retrogressio."

Fox, in his speech on the Russian Armament, alludes to Adam Smith's *Wealth of Nations*, and his doctrine of the division of labor, of which he makes a scornful application to the ministry, and then proceeds to a new attack.

Erskine, in his speech on behalf of Hardy, digresses to consider the effect of the accession of Henry IV. on the law of treason, and indulges in a brief summary of the history of the constitution up to that time, after which he returns with fresh vigor to the case in question.

Sir James Mackintosh also, in the case of Jean Peltier, digresses to consider the state of things on the continent of Europe, and then returns to England as the only country where the press is free.

#### § 391. REPETITION OF PROPOSITIONS.

5. The importance of repetition has already been considered with reference to words. It also serves to give emphasis to propositions by impressing them upon the mind with renewed force.

Fox, in his speech on the Westminster Scrutiny, gives a remarkable example. In the course of his exordium he said:

"But, sir, I have no reason to expect indulgence, nor do I know that I shall meet with bare justice in this House."

Upon this there arose expressions of disapprobation, whereupon he repeated this with greater emphasis:

"Sir, I have no reason to expect indulgence, nor do I know that I shall meet with bare justice in this House."

He then went on to show that he was warranted in using these words, and repeated them twice again with additional and increasing emphasis, after which he proceeded in the discussion.

This was a peculiarity of the style of Fox, and many other examples may be found in his orations. In the same speech

there occurs the following, which is a repetition of his charge against the high-bailiff, in different words, with greater effect :

“If he has spoken truth in the vestry, he is an arrant liar before the House ; or if he vindicated himself before you upon pure principles, he has grossly and wickedly deceived me and all who heard the contempt he expressed in the vestry for that information upon which he expatiated at the bar of this House with such extraordinary reverence.”

§ 392. RECAPITULATION.

6. Recapitulation has all the force of repetition. It refreshes the memory of the hearer, brings up once more those propositions which might be forgotten, and enables the speaker to proceed with renewed force upon the continuation of his argument.

Fox, on the Westminster Scrutiny, makes use of the following recapitulation :

“Having now, Mr. Speaker, gone through the various depositions that have been made before you ; having from the evidence shown that the alleged grounds of the high-bailiff’s motives were the direct reverse of those he declares to this House to have been his motives—having shown that he was in habits of clandestine intercourse with my opponents—having shown that he was in the constant course of receiving *ex parte* information in an illicit and shameful secrecy—having shown that he positively and solemnly denied the series of iniquitous proceedings in the vestry which he boldly avows at your bar—having shown that the poll was as much a scrutiny as any poll can possibly be—having explained my views in the event of any demand of a scrutiny—having described the species of intimidation used to this man, and confirmed that, so far from exculpating, it tends greatly to criminate him—having shown this, sir, and shown it by the evidence which you have heard at your bar, I shall conclude this part of my evidence with submitting to every man of honor and candor who hears me, whether he really thinks that the high-bailiff of Westminster exercised a sound and honest discretion in granting a scrutiny, supposing for argument’s sake that he actually possessed the power to grant it.”



## CHAPTER IX.

## THE INTRODUCTION.

## § 393. INTRODUCTION.

THE object of the introduction is to prepare the way for the presentation of a work, either by general remarks in order to avoid abruptness, or by particular statements which may have reference to the work itself. The introduction is of many different sorts, and these may be classified, either according to the kind of composition to which they belong, or according to the nature of the introduction itself.

Of these let us first consider the introduction in different kinds of composition.

## § 394. IN NARRATIVE.

In most of the great narrative poems, such as the *Iliad*, the *Æneid*, and other epics, the introduction consists of an invocation of the muse. In Dante's *Divina Commedia* the opening is abrupt. This is the case with many metrical romances, as the *Lay of the Last Minstrel*, and ballads. A piece of description is sometimes made use of, as in the *Lady of the Lake*, and again a preliminary reflection, as in the *Siege of Corinth*.

The opening in history is generally explanatory. In Herodotus the introduction proper is remarkably simple: "This is an exposition of the historical researches of Herodotus the Halicarnassian." In Thucydides there is a survey of Greece down to the time of the Peloponnesian War, and a statement of the aim and scope of the work. In Gibbon's *History* the introduction takes up three chapters, and consists of a comprehensive survey of the Roman world in the age of the Antonines.

In prose fiction the varieties are numerous, but they may be

reduced to three grand classes, referring to action, character, or scenery.

1st. Action. This forms a direct opening, where the author plunges at once into the midst of his story.

2d. Character. Here the story opens with a conversation between some of the characters. It is an imitation of the dramatic mode of treatment, and is more abrupt than the others.

3d. Description. This opening is made up of a description of scenery.

§ 395. IN THE DRAMA.

The work of the drama may be introduced in various ways, of which the following is a classification :

1st. Narrative or descriptive. In the ancient plays this was very generally adopted. This is commonly called the prologue, a term which, however, in some cases is applied to preliminary remarks that have nothing to do with the play which they precede.

2d. Characters. Here characters are introduced abruptly, engaged in conversation, as in Hamlet.

3d. Lyric. An opening is sometimes furnished by lyric poetry. The *Supplices* of Æschylus opens in this way. *Macbeth* opens with the chorus of the witches. Schiller's *Wilhelm Tell* is preceded by a song.

§ 396. IN ORATORY.

The introduction in oratory is called the exordium. It is of more importance here than in any branch of composition, and requires more careful handling. Its object may be stated as follows : To prepare the hearer to listen readily to what is to be said by seeking to gain his good-will, his attention, and the desire for further information.

The following are the chief characteristics of the exordium :

1st. A tone of modesty. Insolence, vanity, self-conceit, or self-assertion excite repugnance, and turn the audience against the speaker at the outset ; while an air of self-depreciation will have the opposite effect. Thus Erskine says : "Alas, gentlemen, who am I? A young man of little experience," etc.

2d. Conciliation of the hearers by compliment. This is done

by referring to some quality upon which they pride themselves. Demosthenes, in his exordium to the speech on the Crown, alludes to the good feeling of the Athenians towards himself, and their piety towards the gods. St. Paul, in his address to the Athenians, conciliates them by referring to their general religious feeling.

Erskine, in his speech on Hardy, thanks the court for indulgence shown him; and in his speech on Stockdale compliments the jury for their impartiality. This course is especially valuable when the cause is unpopular and the majority are hostile.

3. Sometimes the opposite course is employed, and the audience is boldly defied. This, however, is but rare, and can only be done by a speaker of acknowledged superiority. The best example of this is the exordium of Fox, in his speech on the Westminster Scrutiny. The majority is against him; they are trying to crush him; conciliation is useless; he therefore defies them; he tells them that he expects no indulgence or even justice; he is interrupted, but only reiterates it with greater vehemence; and at length, after repeating it four times, he proceeds with the discussion, having reduced them to silence by his very boldness, and forced them to listen.

4. The presentation of an important point. Demosthenes, in his speech on the Crown, lays stress upon the importance to himself of liberty in the arrangement of his topics, affirming that the adversary should not decide as to the order of thought to be adopted in the defence.

Sheridan, in his speech against Warren Hastings, disclaims any vindictive feeling, and reminds the court that the prosecution does not endanger the life of the accused.

5. A reference is made to something in the occasion or in the course of the previous debate, from which by an easy and natural transition the speaker passes on to his discussion.

Burke, in his speech on Conciliation with America, states that a favorable juncture has arisen in which to review the subject with an unusual degree of care and calmness. The same orator opens his speech on the Nabob of Arcot's Debts with severe strictures upon Mr. Dundas.

Fox is usually very short in the exordium. Thus he opens his speech on the rejection of Bonaparte's Overtures in this



simple way: "*At so late an hour*, I am sure you will do me the justice to believe that I do not mean to go at length into the discussion of this great question." Again, in his speech on the Russian Armament, he begins by simply giving his reasons for not speaking before.

Pitt, in his speech on Bonaparte's Overtures, opens by saying that the question has been placed by previous speakers on the very ground on which he desires to discuss it.

6. Brevity and directness. These qualities are generally exhibited by Fox, who opens his speeches in a brief and business-like manner. The same may be seen in the speeches of Chatham, who plunges at once into his subject with but few preliminary words. Thus the latter opens his speech on Removing the Troops from Boston in the following way :

"My lords, after more than six weeks' possession of the papers now before you on a subject so momentous, at a time when the fate of the nation hangs on every hour, the ministry have at length condescended to submit to the consideration of this House intelligence from America, with which your lordships and the public have been long and fully acquainted."

With this introduction, he passes on at once to criticise the measures of the ministry, and the progress of affairs in America.

The greatest speech of the Earl of Chatham has an exordium which is marked by the same brevity and directness :

"I rise, my lords, to declare my sentiments on this most solemn and serious subject. It has imposed a load upon my mind which, I fear, nothing can remove, but which impels me to endeavor its alleviation by a free and unreserved communication of my sentiments."

This is the exordium. He now proceeds to criticise the address to the throne in that wonderful speech whose fiery and vehement language is familiar to every schoolboy in England and America.

7. Sometimes there is no exordium.

Cicero's first oration against Catiline is an example :

"*Quousque tandem abutere, Catilina, patientia nostra.*"

§ 397. THE INTRODUCTION CONSIDERED WITH REFERENCE TO ITS OWN CHARACTER.

In the next place, the introduction may be considered with reference to its own character, and the various kinds may be

classified according as they involve explanation, preparation, persuasion, or directness.

1. Explanation. In history and fiction the introduction may give explanation by means of narrative or description. In exposition it may furnish the cause why the work has been put forth, or present an analogy, an example, or an illustration, or it may correct some prevalent error.

2. Preparation. The introduction may serve to prepare the mind for that which is to follow. In poetry, this may be done by an invocation to the muses, lyrical preludes, general reflections, descriptions, and the like. In oratory the preparatory introduction may be of a general character, made use of merely to furnish an easy passage to the discussion. In the drama it will comprehend those preliminary scenes which lead the way to the action of the piece.

3. Persuasion. This includes those introductions in all narrative which stimulate the attention, rouse curiosity, and thus draw the reader on to read further. In oratory it includes all forms of conciliation, compliment, praise, etc., by which the hearer is induced to listen with greater readiness.

4. Directness. This includes all those introductions which are characterized by brevity, or even abruptness, in which the writer or speaker appears anxious to lose no time, but to hurry on to the discussion as soon as possible.

#### § 398. GENERAL NATURE OF THE INTRODUCTION.

The introduction is designed to prepare the way for that which is to follow, either in narration or exposition.

Remarks have already been made, in connection with the order of thought, upon the importance of reserving the strongest topic until the last place. In some cases the argument grows steadily in force; in other cases, while the strongest is reserved for the close, an important point is presented at the outset; but the introduction should always be regarded as something standing apart from the discussion, and should not interfere with the order of thought which is there carried out. It should not promise or announce too much. It should not anticipate any of those more important arguments which have already been allotted to their own place, and which would lose their effectiveness if stated prematurely; and as a general thing it

should be presented in simple language and general terms. Many good introductions are quite colorless, and the best end which they can attain to is to afford an easy and attractive entrance to the discussion.

Cicero recommends in his *De Oratore* that it be not written until the work itself is finished, when it may suggest the fitting introduction, which shall possess the precise character which the writer may wish it to have.

§ 399. THE PREFACE.

The preface is a species of introduction, but differs from it in character as well as in name. The introduction belongs to the discussion itself, and is inseparable from it. The preface belongs rather to the writer, and is intended to convey a general statement of his own personal aims. The preface stands apart from the work, and may refer to anything whatever, but the introduction must refer more or less to the subject-matter.

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CHAPTER X.

THE CONCLUSION.

§ 400. THE CONCLUSION.

THE conclusion, like the introduction, deserves special consideration. As the latter prepares the way for entering upon the discussion, so the former furnishes the proper means of retiring from it.

The conclusion may be considered both with reference to the different kinds of composition in which it is used and also with reference to its own character.

In the first place let us consider the conclusion in the different kinds of composition.

§ 401. IN NARRATIVE FICTION.

1. In all works of the imagination, whether in prose or poetry, the story reaches a natural end in some event of conspicuous interest. This is generally not the catastrophe, but something



of a less exciting character. Thus in the *Iliad* the catastrophe is the death of Hector and the vengeance of Achilles; but the conclusion consists of the milder scenes connected with the obsequies of the Trojan hero. In the *Odyssey* the catastrophe is found in the triumph of Ulysses; but the conclusion is concerned with the restoration of peace in Ithaca. In the *Æneid* we have an exceptional case, in which the catastrophe, the death of Turnus, is also the conclusion.

In prose fiction the same thing may be seen, and most frequently the conclusion follows the catastrophe, and consists of milder subjects. In this department of literature there are three leading classes, which may be set down thus :

1st. Where the story reaches its end in the attainment of the purpose of the leading character, whether of love, vengeance, or successful effort. This is the class that is most frequently met with.

2d. Where the story ends with a general review of the minor characters, and a statement of their fortunes in life. This is met with in various novels of Scott, Bulwer, Dickens, and others, but is not much used by the novelists of the present day.

3d. Where the action terminates in favor of the chief characters, and the author stops abruptly, leaving the rest to the imagination.

#### § 402. IN HISTORY.

2. In historical works there are two kinds of conclusion : 1st. Where the story comes to a natural end at the period selected; 2d. Where the historian closes with a general survey of his subject, such as the conclusion of Gibbon's *History*, which is given in the following manner :

"Of these pilgrims, and of every reader, the attention will be excited by a *History of the Decline and Fall of the Roman Empire*; the greatest, perhaps, and most awful scene in the history of mankind. The various causes and progressive effects are connected with many of the events most interesting in human annals—the artful policy of the Cæsars, who long maintained the name and image of a free republic; the disorder of military despotism; the rise, establishment, and sects of Christianity; the foundation of Constantinople; the division of the monarchy; the invasion and settlements of the barbarians of Germany and Scythia; the institutions of the civil law; the character and religion of Mohammed; the temporal sovereignty

of the popes ; the restoration and decay of the Western Empire of Charlemagne ; the Crusades of the Latins in the East ; the conquests of the Saracens and Turks ; the ruin of the Greek Empire ; the state and revolutions of Rome in the Middle Ages. The historian may applaud the importance and variety of his subject ; but while he is conscious of his own imperfections, he must often accuse the deficiency of his materials. It was among the ruins of the Capitol that I first conceived the idea of a work which has amused and exercised near twenty years of my life, and which, however inadequate to my own wishes, I finally deliver to the curiosity and candor of the public."

## § 403. IN BIOGRAPHY.

3. In biography three principal kinds of conclusion may be seen :

- 1st. The death of the subject.
- 2d. A discussion of the character of the subject.
- 3d. Reflections suggested by the subject.

The best example of this last is in the noble passage with which Tacitus concludes his life of Agricola :

"If there be any mansion for the souls of the righteous ; if, as wise men think, great souls be not extinguished with the body, mayest thou rest in peace ; and summon us, thy family, from unavailing regret and effeminate lamentations to the contemplation of those virtues of thine upon which it is not right to bestow either grief or tears. Let us honor thee rather with our admiration than with short-lived encomiums, and, if nature allow it, with our imitation. This is true respect, this is the pious duty of all who are most intimately connected with thee. To thy daughter also and to thy wife I should enjoin this, so to revere the memory of the father and of the husband that they may cherish within their hearts all his words and deeds, and retain the form and features of his mind rather than of his person. This I say, not because I think that any restriction should be put upon statues which are formed out of marble or brass, but because the representations of the face, like the human face itself, are frail and perishable, while the form of the mind is eternal ; it cannot be seized and expressed by foreign substance or artistic skill, only in character can this be done. All that we have loved in Agricola, all that we have admired, still remains, and will continue to remain preserved in the minds of men in the succession of ages and in the records of fame. For while oblivion shall overwhelm many ancient heroes as if they were inglorious and unknown, Agricola shall still survive delineated with truth and handed down to posterity."

## § 404. IN THE DRAMA.

4. In tragedy the catastrophe sometimes forms the conclusion, as in the Prometheus of Æschylus, where the chief character is left nailed to his rock, hurling defiance at his enemy, and



invoking all nature. But in the majority of cases there are some after-scenes designed to bring the audience down from the excitement of the play to the calm of common life. The taste of the present day, however, seems opposed to this; for in stage representations of Shakespeare's plays his final scenes are generally omitted, and the piece ends abruptly with the catastrophe.

In comedy the conclusion often consists of a little tableau, with by-play and reference to the audience. This, however, is a modern device, and the action of such pieces generally terminates in the attainment of the wishes of the principal characters.

§ 405. IN ORATORY.

In oratory the conclusion is called the peroration. Its importance here is greater than in any other department of literature.

The following are the leading characteristics :

1st. A brief summing up of the heads of arguments.

2d. The speaker enlarges upon some topic that has already been brought forward; or some general proposition; or the status itself.

3d. An appeal, exhortation, or other expression of emotion.

4th. Description.

1st. The first of these is not often made use of in oratory.

2d. The conclusion is often an enforcement of some prominent topic.

Chatham concludes his speech on the Removal of Troops from Boston in this way :

"To conclude, my lords, if the ministers thus persevere in misadvising and misleading the king, I will not say that they can alienate the affections of his subjects from the crown, but I will affirm that they will make the crown not worth his wearing; I will not say that the king is betrayed, but I will pronounce that the kingdom is undone."

Burke concludes his speech on Conciliation with America in a well-known passage, of which the following are the opening sentences :

"For that service, for all services, my trust is in her interest in the British Constitution, my hold of the colonies is in the close affection which grows from common names, from kindred blood, from similar privileges, and from equal protection. These are the ties which, though light as air, are as strong as links of iron."



The peroration of the same orator's speech against Warren Hastings ends with a series of sentences containing reiterated charges of impeachment.

In the speech on the Nabob of Arcot's Debts the peroration affirms that India, though a distasteful subject to some, is closely connected with the public interest and national reputation.

The peroration of Fox's speech on the East India Bill begins as follows :

"I shall now, sir, conclude my speech with a few words upon the opinion of the right honorable gentleman (Pitt). He says 'he will stake his character upon the danger of this bill.' I meet him in his own phrase, and oppose him character to character. I risk my all upon the excellence of this bill. I risk upon it whatever is most dear to me, whatever men most value—the character of integrity, of talents, of honor, of present reputation and future fame," etc.

Pitt closes his speech on Napoleon's Overtures by showing the reasons that exist to hope for success in the war.

Sir James Mackintosh, in his speech on Peltier, concludes by showing that as English juries had formerly done their duty in spite of the wishes of Cromwell, so now the jury should do justice, even if they should arouse the wrath of Napoleon.

3d. The peroration is sometimes directly expressive of emotion. Among the more striking characteristics of this class are the following :

A personal reference.

Erskine, in his speech on Gordon, takes it for granted that his cause is gained, makes a reference to himself, and accounts for his zeal on the ground of his sincerity.

An appeal.

Demosthenes concludes his speech on the Crown with a prayer to the gods to dispose the enemies of their country to better things, or, if they are incurable, to pursue them with destruction over sea and land.

Brougham concludes his speech on Parliamentary Reform in the same way. He warns the lords of the danger of delay, and implores them on bended knee not to reject the bill. His speech in behalf of Queen Caroline also concludes in this way.

**A warning.**

Fox, in his speech on the Westminster Scrutiny, concludes with a warning to his enemies.

**Defiance.**

Cicero's second Philippic concludes with a strain of defiance which is summed up in the words

"Contempsi Catilinæ gladios, non pertimescam tuos."

**Trust.**

Sheridan on Warren Hastings terminates his speech with an expression of reliance upon the court and its justice.

**Eulogy.**

Burke concludes his speech on the East India Bill with a eulogy on Fox, which is strengthened by these words :

"An honorable friend of mine, speaking of his merits, was charged with having made a studied panegyric. I don't know what his was. Mine, I'm sure, is a studied panegyric, the fruit of much meditation, the result of the observation of nearly twenty years."

**Exhortation.**

This is common in sermons and in addresses to the jury.

4th. Description. The peroration frequently consists of some kind of description.

Fox concludes his speech on Napoleon's Overtures by a vivid description of the horrors of war.

Webster concludes his speech against Hayne by a descriptive passage anticipative of the horrors of civil war.

#### § 406. THE DIFFERENT KINDS OF CONCLUSION.

In the next place, the conclusion is to be considered with reference to its own character, and may be analyzed into the following classes :

1. Those which refer to success or failure.

This is found in very many works of fiction, whether in prose, poetry, or the drama. It includes all those which end at the moment when success has been achieved in the accomplishment of desire, or ruin has fallen in the inevitable catastrophe.

2. Where emphasis is laid upon important propositions. This is found in many orations, and has been fully illustrated. It may also include abrupt or startling dénouements in works of fiction.

3. Retrospective. This is chiefly found in history. It includes all which consist of a summing up—as in oratory; and also those conclusions in fiction where the characters are all recalled for a final appearance or final mention.

4. Emotional. Under this class are comprehended many perorations, such as those above mentioned. It is also found not unfrequently in works of fiction, as when a novel, written to further some cause, terminates with an appeal in favor of such cause.

5. Descriptive. This is found in narrative writing of all kinds, and sometimes in oratory, as above illustrated.

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PART V.  
THE EMOTIONS.

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CHAPTER I.  
THE BEAUTIFUL.

§ 407. THE INFLUENCE OF THE EMOTIONS IN LITERATURE.

THE influence of the emotions is as powerful in literature as in life. Men are guided not so much by reason as by passions, desires, or prejudices, and it is to these that the writer makes his most frequent and effective appeals. From these we may deduce the very origin of literature, which is supposed to appear at first as poetry in the form of religious hymns, inspired by such feelings as fear, veneration, or affection. Then follows narrative poetry, which displays the emotions in full force, as affecting the character and acts of men. Thus the intention of the Iliad is stated at the outset to be the wrath of Achilles; and that of the Odyssey is the return of Ulysses. In these poems there is the perpetual representation of human passion suited to every variety of character; the poet himself is subject to the power of the very feelings which he portrays; the hearer owns their sway; and both are swept onward by one common sympathy. Oratory arises at an early period, and in its origin and all its course is largely connected with the emotions. The speaker who should content himself with mere reasoning would find his argument as ineffective over a general audience as a mathematical proposition; it is only when he comes to his hearers with a glowing heart that he can properly affect them. Narrative in prose has the same connection with

the feelings. In history it is the display of human action intermingled with human passion that excites the reader's interest. Herodotus held his audience spell-bound at the Olympic games. Thucydides is unrivalled for impartiality; but the sympathy of the reader, not restricted to one side, turns with equal intensity to each of the contending parties. The modern historian has given up the exclusive treatment of battles and dynasties, and has taken up the wider theme of the growth of man; but in doing this the feelings are called into play as much as ever, and the interest, instead of being confined to kings and heroes, is spread over the humbler classes who form the people.

In the emotions may be found the true source of most of the higher qualities of style. Nearly all the figures of speech are associated with them to a greater or less extent. Vivacity indicates animation. Energy implies strength of feeling. The orator cannot be eloquent whose own heart is not stirred. It is by the power of the emotions that the imagination is stimulated, and is enabled to create the brightest forms of the beautiful or the loftiest conceptions of the sublime.

#### § 408. CLASSIFICATION OF THE EMOTIONS.

The emotions comprehend all those sensations and feelings which are excited within the mind by certain causes peculiar to each, without the influence of the will.

They include the following:

1. The æsthetic emotions, or those which are subordinate to the taste: as, The beautiful; the sublime; the ridiculous; the fantastic.
2. The desires. Love of self; love of life; love of wealth, or avarice; love of knowledge; love of fame; love of power; love of pre-eminence.
3. The affections. The family affections: Parental, fraternal, filial, conjugal; friendship; esteem; veneration; gratitude; patriotism; philanthropy; esprit de corps. The moral and religious affections.
4. The passions. These are twofold, involving attraction and repulsion: as, Love and hate; desire and aversion; happiness and misery; hope and fear.

These interchange so that it is difficult to draw the line be-

tween desires, affections, and passions; but though a different classification might be preferable in a philosophical treatise, yet this is the most convenient for the purpose of considering their relations to literature.

§ 409. LITERARY ÆSTHETICS.

The term æsthetics is derived from *αἰσθησις*, perception, and is used to designate the science of the beautiful. By literary æsthetics is meant the examination of the beautiful in literature.

§ 410. THE BEAUTIFUL—THEORIES WITH REGARD TO IT.

The beautiful has had many definitions, which vary in accordance with the theory held respecting it. The chief of these theories are as follows:

1. The objective. This theory ascribes the beautiful to certain qualities in the external world which affect the mind with pleasing emotions. Among the advocates of this may be mentioned Addison, Hogarth, Burke, Voltaire, D'Alembert, Montesquieu, Reid, Brown.

2. The subjective. This theory ascribes the beautiful to the action of the mind itself, and to no other cause. This is stated by Hume, who says, "Beauty is no quality in things themselves; it exists merely in the mind which contemplates them, and each mind perceives a different beauty." Among the advocates of this may be enumerated Hume, Schelling, Eastlake, Ruskin, Coleridge.

3. Objecto-subjective. This theory, as the name implies, is a compound of the two preceding. It asserts that there is in the mind an ideal notion of the beautiful, which is awakened to action by certain qualities in the external world. Among the supporters of this may be named Akenside, Reynolds, Winckelmann, Diderot, Cousin.

4. Associative. This theory teaches that external things have not the beautiful existing in them, but that they may produce within us various agreeable emotions, such as love, joy, peace, cheerfulness, satisfaction, and the like, which result in the emotion of the beautiful. This theory is sustained by Alison, Jeffrey, and others.

Various modifications of the above theories are to be found,



but all may be classified without much violence under one or another of them.

§ 411. DEFINITION OF THE BEAUTIFUL.

The definition of the beautiful which is most commonly received is in substance as follows :

The beautiful is an emotion of pleasure which is awakened in the mind by the perception of certain qualities in external things.

The beautiful is a compound emotion, including the absolute and the relative.

By the absolute beautiful is meant the ideal existing in the mind.

By the relative, the beautiful which is visible in external things.

Where the ideal is worked out, so as to become perceptible to the senses, there results the beautiful in art and in literature.

There is a certain sensibility of the mind by which we cognize the beautiful, and this is called taste.

§ 412. TASTE.

Taste is possessed by all men, in all nations, races, and ages. It is shown by the savage in his love of personal decoration ; by the civilized man in his love of art ; and every age of the world has left monuments which testify to this.

While it is thus universal, it is, however, as different among men as their faces, complexions, characters, or languages.

Races differ—the Oriental from the European, the savage from the civilized. One loves what is rich and profuse in ornament, the other what is chaste and refined. The savage loves gaudy beads, and decorations of paint and feathers, while the civilized man is content with simpler attire. The universal love of ornament shows the universal existence of taste, and the fashions of these show its variation.

The Frenchman and the Englishman, the German and the Italian, the Russian and the Spaniard, have manifestations of taste peculiar to each nation, different each from the other. Each nation again shows variations among the different orders of society ; the taste of the boor, the refined, the rustic, and the noble being quite distinct. Another illustration is afforded

by each age of life—the child, the youth, the middle-aged, the old. Nowhere is this more manifest than in literature. A man can look back and measure his life by the successive changes in his taste for poetry. The same country shows differences in this respect, and the whole story of a nation's career may be indicated by the changes that have taken place in its literary taste.

These varieties of taste might seem to indicate its susceptibilities to change and improvement. No quality is more so. A whole class, or even a whole nation, may be brought to perceive the beautiful where they once saw it not. While there are great differences of taste in every nation, there are also great concords; whole communities show agreement in one thing; children are trained to love what their elders love. The study of the works of the great masters can elevate the taste in painting; familiarity with the works of the great composers can elevate the taste in music; and in every age the mighty legacies of Attic genius have tended to purify, chasten, and enlighten the taste in literature.

#### § 413. THE BEAUTIFUL IN NATURE.

While the nature of the beautiful may be a matter of doubt, there is less difficulty as to its sources. These are of two general kinds: first, the beautiful in nature; and, second, the beautiful in morals.

In the first place we have to consider natural beauty.

Natural beauty arises from the following sources: Color, form, motion, sound, proportion, variety, design.

#### § 414. COLOR.

1. The first example of this is seen in nature, where all colors are visible, the softer being spread over great spaces, the more brilliant over smaller surfaces. The fields and forests display green; the sky and water blue; the distant hills purple; golden, orange, yellow, appear in the heavens at sunset and sunrise; and endless variations of tints in the flowers and in the plumage of birds. Colors individually are beautiful, but when seen together, or well harmonized, the pleasure is far greater. In a landscape all colors may be seen at once—the sky, the plain, the waters and forests, the birds and the flowers, all offer-



ing a delightful variety. A painting when compared with an engraving, a landscape in autumn and the same scene in winter, will exhibit the charm of coloring. New tints are continually being devised by the skill of man, and added to the old ones. The Tyrian dye of the ancients and the Magenta of our own day are examples. Upon color are based, to a certain extent, the decorative arts and the art of painting.

§ 415. FORM OR FIGURE.

2. Two kinds of form may be observed; first, that which is indicated by the straight line; and, secondly, that which is characterized by the curve. The former is most visible in architecture; the latter in sculpture and painting. The straight line is seen in angles and squares, the curve in circles, spirals, and waving lines. Each has its own peculiar beauty, but that of the curve is superior, and is everywhere visible in nature and art. The straight line leads to monotony; the curve to endless variety. This is illustrated in old-fashioned gardens, especially in those which were prevalent on the continent of Europe, where the predominance of straight walks and beds, or bushes cut into straight-line forms, gave an air of intolerable stiffness; while in English parks or landscape gardening Nature herself was imitated in wandering walks and irregular outlines.

Architecture necessarily has more to do with straight lines. The Hindoo and Egyptian had this especial characteristic. The Greek, though using it to a great extent, admitted a slight curve in the outline of columns. The Roman made an extensive use of the arch, which was more fully developed in the Byzantine and Saracenic. In the Gothic the straight lines are perpetually broken up by towering arches, intricate tracery, and innumerable ornaments.

Hogarth, in his *Analysis of Beauty*, finds all its elements meeting in a curved line. He says that beauty is constituted by fitness, simplicity, uniformity, variety, and a certain amount of intricacy; and that these all meet in a certain waving line, essential to all beautiful forms, which he calls the "line of beauty."

Figure is the basis of the arts of sculpture, architecture, and drawing.



## § 416. MOTION.

3. Much of the beauty of nature arises from the life and movement of natural objects—the rolling of waves, the flow of rivers, the swaying of grass or trees, the flight of birds. Motion is always in curved lines, and of these the most pleasing is the undulatory line of movement as seen in waves or fields of ripening grain.

All these beauties receive their highest example in the human countenance. Color is there in the varying tints of complexion, eyes, lips, hair; figure is exhibited in the exquisite outline—the oval of the face, the curves of nostril or eye, the bow shape of the lips; while motion is seen in the play of the features. The portrayal of the human face affords opportunity for displaying the highest genius of the artist; and if motion is not given, there is at least the suggestion of it in the subtle expression which may be caught and retained.

## § 417. SOUND.

4. Nature reveals to us the beauty of sound in the babble of brooks, the murmur of rivers, the roll of the surf, the sighing of the wind, the rustle of leaves, the song of birds, the hum of universal life. Above all, the human voice is most delightful, and may have in it more of the beautiful than any other sound.

Upon sound is based the art of music. From this also arise all those beauties of literature that belong to rhetorical harmony—the euphonious flow of verse, the rhythm of noble prose, the infinite glories of poetry.

## § 418. PROPORTION.

5. The emotion of the beautiful is felt at the perception of the proportion of different parts to a whole. This is very manifest in sculpture and architecture. The Greeks excelled in this; and when art declined in the Roman days, that decline was first manifest in neglect of the laws of proportion. It is this that may make the whole difference between a beautiful statue and an ugly one. A Roman temple shows no such exquisite grace of proportion as an Athenian, while a modern imitation fails more lamentably.

This perfect proportion is called symmetry, and was the leading characteristic of Grecian art.

§ 419. VARIETY.

6. In the productions of nature the classes are the same, but the individuals are different. They are alike, yet unlike, being similar as to genus, but different as to species. Men are alike as men, but different as individuals. No two faces are alike. In art the same thing is visible. Edifices are built in a given style, and so far are alike, yet individually they differ. Perpetual sameness leads to monotony; variety, however, is pleasing, and when arising out of uniformity it is beautiful. This sort of variety may be termed the picturesque.

§ 420. DESIGN.

7. The beautiful may be seen in the adaptation of means to an end—design and execution. In nature this may arise from the contemplation of a tree, with its leaves, root, bark; the planets, with their movements; among the works of man there is a certain kind of beauty in the mechanism of a watch or steam-engine, in the construction of a ship or of a balloon. It may also be found in mathematical demonstration, or in well-conceived argument.

§ 421. THE BEAUTIFUL IN MORALS.

In the second place we have to consider moral beauty.

This includes the beautiful in sentiment, words, and actions; and consists generally of the display of the milder qualities and virtues.

The milder qualities are, for example, joy, happiness, meekness, gracefulness, chastity, purity, refinement, peace, truth; the gentler virtues—love, gentleness, goodness, forbearance, temperance, and the like. These may be seen exhibited in thought, word, and action; and may be found penetrating the works of art and literature, giving a hidden meaning and a subtle beauty.

Among the Greeks this term, the Beautiful, τὸ καλόν, was used to indicate something of broader significance than is common with us. It represented the high ideal of human good in character, action, and attainment. We possess a still higher term

gained from Christianity, namely, "holiness;" and the beautiful takes with us a narrower ground. But with the Greek τὸ καλόν was the highest good, the *summum bonum*; and when added to another word, the result was a term which became elevated to the highest—τὸ καλὸν κάγαθόν—the perfect good, and perfect fair, the highest object of human desire and aspiration. It is in this sense that the beautiful is accepted by Keats, whose soul was enkindled with its charms, whose poetry was thus inspired, and who taught this in his ode to a Grecian Urn, when he said :

"Beauty is Truth, Truth Beauty—that is all  
Ye know on earth, and all ye need to know."

#### § 422. THE BEAUTIFUL IN LITERATURE.

Literature has already been shown to be under certain aspects a branch of art, and this conception of it has given rise to the term *belles-lettres*. In poetry this artistic character is pre-eminent. Now the end of all art is the beautiful.

By art is meant the effort to bring into sensible form the ideal that is in the mind, and this ideal is the absolute beautiful.

This effort is perceptible in architecture, sculpture, painting, and music, where the artist works by means of form, color, or tone. The poet works by means of language; his field is far wider, his meaning more direct, and his expression more clear and profound.

This subject will be found illustrated in the following passages.

The beauty of these lines of Shakespeare consists in the exquisite grace of the conception :

"Nothing of him that doth fade  
But doth suffer a sea-change  
Into something rich and strange."

No passage in Shakespeare's works has a higher and more radiant beauty than this :

"How sweet the moonlight sleeps upon this bank !  
Here will we sit, and let the sounds of music  
Creep in our ears : soft stillness and the night  
Become the touches of sweet harmony.



Sit, Jessica. Look how the floor of heaven  
Is thick inlaid with patines of bright gold :  
There's not the smallest orb which thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubims ;  
Such harmony is in immortal souls."

The following lines from Milton's *Comus* possess a beauty of a similar nature :

"Can any mortal mixture of earth's mould  
Breathe such divine enchanting ravishment?  
Sure something holy lodges in that breast,  
And with these raptures moves the vocal air  
To testify his hidden residence.  
How sweetly did they float upon the wings  
Of silence, through the empty-vaulted night,  
At every fall smoothing the raven down  
Of darkness till it smiled."

Rogers's poem, "A Wish," expresses a soft and gentle repose :

"Mine be a cot beside a hill ;  
A beehive's hum shall soothe my ear ;  
A willowy brook, that turns a mill,  
With many a fall, shall linger near."

It bears a close resemblance to Marlowe's poem, "The Passionate Shepherd to his Love," by which it was probably suggested :

"Come, live with me, and be my love,  
And we will all the pleasures prove  
That hills and valleys, dale and field,  
Woods or steepy mountains, yield."

The following lines from Byron are not in his usual vein, but have so much tender and delicate grace that they might have been written by Shelley :

"There be none of Beauty's daughters  
With a magic like thee ;  
And like music on the waters  
Is thy sweet voice to me ;  
When, as if its sound were causing  
The charmed ocean's pausing,  
The waves lie still and gleaming,  
And the lull'd winds seem dreaming."

Shelley is pre-eminently the poet of the beautiful. The ode on the Skylark is penetrated through and through with this spirit, and has more of high and pure poetic rapture than any other in existence.

To the Moon :

“ Art thou pale for weariness  
Of climbing heaven, and gazing upon earth,  
Wandering companionless  
Among the stars, that have a different birth ;  
And ever changing, like a joyless eye  
That finds no object worth its constancy ?”

The same exquisite grace of conception and execution may be found in the following lines from a poem written on the Euganean Hills :

“ With folding wings they waiting sit  
For my bark, to pilot it  
To some calm and blooming cove,  
Where for me and those I love  
May a windless bower be built,  
Free from passion, pain, and guilt.  
In a dell 'mid lawny hills,  
Which the wild sea-murmur fills,  
And soft sunshine, and the sound  
Of old forests echoing round ;  
And the light and smell divine  
Of all flowers that breathe and shine.”

The following possesses all of Shelley's characteristic grace and delicacy :

“ Music, when soft voices die,  
Vibrates in the memory—  
Odors, when sweet violets sicken,  
Live within the sense they quicken.

“ Rose leaves, when the rose is dead,  
Are heap'd for the beloved's bed.  
And so thy thoughts, when thou art gone,  
Love itself shall slumber on.”

Keats rivals Shelley in his deep love of the beautiful, as also in his rare and delicate conception and expression. His ode to a Nightingale is in his best manner, and may be compared to Shelley's Skylark, which it resembles in general conception. The manner of the two is, however, widely different ; Shelley's

ode being full of ecstatic joy, and that of Keats evincing sadness and gloom :

“Thou wast not born for death, immortal bird !  
No hungry generations tread thee down ;  
The voice I hear this passing night was heard  
In ancient days by emperor and clown.  
Perhaps the self-same song that found a path  
Through the sad heart of Ruth, when, sick for home,  
She stood in tears amid the alien corn ;  
The same that ofttimes hath  
Charmed magic casements, opening on the foam  
Of perilous seas, in faery lands forlorn.”

From *Hyperion* :

“As when upon a tranced summer night  
Those green-robed senators of mighty woods,  
Tall oaks, branch-charmed by the earnest stars,  
Dream, and so dream all night without a stir,  
Save from one gradual solitary gust  
Which comes upon the silence, and dies off  
As if the ebbing air had but one wave.”

§ 423. DIFFERENCE BETWEEN THE ANCIENT AND MODERN  
IDEA OF THE BEAUTIFUL.

There is a difference between the ancient and modern idea of the beautiful which is observable in art and literature.

The Greek idea of the beautiful was closely associated with the principle of order, proportion, fitness, and design. In architecture it received its exponent in the Greek temple, the most perfect type of proportion that can be adduced. The leading idea of Greek architecture is above all things symmetry. The same thing may be found in their matchless sculpture, which modern art may imitate, but never rival; and it is also manifest, so far as the few remains will allow of a judgment, in Greek painting. It is impossible to say how far the ancients may have carried this art, but from the remains that have been handed down we can perceive the same love of perfection in form and symmetry. The specimens that survive on vases and Pompeian walls show that the ancient artist loved to portray a temple, a vase, a nymph gracefully poised on nothing, the form of gods or heroes grandly idealized—everywhere a love



of order, proportion, elegance, and a determination to depict superhuman beauty.

Turning to literature we perceive the same tendency. The beautiful which inspires the writer is the same which inspires the artist. It is the beauty of order, law, proportion—in short, symmetry. The lyric poets, with all their varied metres, were bound to a rigid law in each metre. The epic poets followed rules deduced from the *Iliad* and the *Odyssey*, which poems, though originally written in the free ardor of genius, served as the source of laws that were to bind the poets of future ages. But it is in the drama that this principle is most clearly seen. This department of literature had grown up around the lyric poetry of the Chorus. This Chorus had its own part in every performance, they were virtually actors, and always remained visible to the spectators. According to the Greek conception, while the Chorus remained it was impossible to allow of any violent change of scene, or any great lapse of time. Hence the drama followed what was afterwards called the law of the three unities.

The three unities are the following :

First, the unity of action ; which means that the business of a piece be connected with one leading subject, and that the interest be not dispersed among several.

Secondly, the unity of place ; which means that the action must be confined to the one place in which it begins.

Thirdly, the unity of time ; which means that the action be limited in duration to a period not very much greater than the time actually taken up in representing it on the stage.

Here, then, in the Greek drama may be seen the same predominance of that idea of symmetry which prevailed in Greek art.

In the period of the revival of letters the classical influence was strong both in art and literature. In the one it led to that epoch known as the Renaissance ; in the other it led to the attempt at the revival of the laws of the three unities, and an extension throughout literature generally of the Greek principle of symmetry and subordination to law. The style that resulted, both in the drama and in other departments of letters, is known as the classical.

The modern idea of the beautiful differs from this.

We may see it, in the first place, in art. In sculpture, which depends entirely upon symmetry, there is no comparison between modern works and those of the Greeks. But in the other departments of art it is different. In architecture the modern world finds its chief glory in the Gothic cathedral, which is the best representative of the sum total of the difference between the modern and ancient idea of the beautiful. Here, though there is a dominant law to which all is subordinate, yet that law is hidden by the grandeur of the result. The character of the edifice is infinite, all-embracing, rejecting nothing that can heighten the general effect. The Greek temple is white, pure, clean, symmetrical; the Gothic cathedral is dark, tempest-worn, perhaps overgrown in part with moss or ivy, a mountain-mass of stone, whose proportions, though exquisite, do not readily strike the eye. In this glorious yet apparently disordered mass of building and carving everything is assembled; statues are there—stiff, rigid, rather architecture than sculpture, yet lost in the effect of the whole; saints, angels, devils, all are there; the beautiful, the sublime, the horrible, even the grotesque. Here the dominant idea is not the symmetrical, but something broader; illimitable variety bound together by a real uniformity, which may most fittingly be termed the picturesque.

It is the same in modern painting, which is characterized by the same tendency, from the Transfiguration of Raffaele to the Beggar Boys of Murillo; from the Last Judgment of Michael Angelo to the Blind Fiddler of Wilkie. It is not the pure, cold, clear elegance of the Greek. It is something wider, more comprehensive, embracing everything in its scope, and shunning nothing; seeking and finding the beautiful in forms and guises where the Greek would never have suspected it or understood it—not in the floating nymph, the forms of deities or heroes, the fair, white temple, or other highly idealized subjects, but in the tumble-down bridge, the rustic cottage, the old mill. Painting now seeks after variety. It has been said "to revel in dirt." Its beauty is the picturesque.

If now we turn to literature the parallel will be complete. Law exists; it compels uniformity, but this uniformity has an endless variety. The ballad or the metrical romance was the earliest production of modern literature, and this earliest pro-



duction was characterized by illimitable freedom in subject and in treatment. This word "romance," which first indicated the languages derived from the Roman, *i. e.*, Latin, was afterwards applied to the works of the imagination which arose in the "Romance" languages; and from this usage the term "romantic" was derived, to denote that freedom from the restraint of the classical school which marked this new literature. These two principles have been the great rivals in modern letters; they have formed parties, which have divided epochs and nations, under the names of the classical and romantic schools.

Dante, the father of modern poetry, followed this new impulse. He imitated no classical model; he was a law unto himself; and in his sublime poetry he struck the key-note of modern literature. Chaucer, unlike him in everything else, resembled him in this, that he followed no classical model, but wrote from himself for the men of his generation, and became the father of his national poetry. Spenser pursued the same course; and Shakespeare came next to show that the modern world had surpassed the ancient, and that in himself and Dante Homer and Sophocles had been outdone. Henceforth there were other lawgivers and other models than those of Greece, and the modern literature might take its stand, not on the old law of restriction, but on the new law of liberty. Dante and Shakespeare are thus the great names of the romantic school. Wherever this school and its spirit has prevailed, there literature is greatest. In the ages of English literature the spirit of each has been in the ascendancy; and the classical spirit dominated in our Augustan age, the age of Anne; but this Augustan age is inferior to the Elizabethan, as the poetry of France is inferior to that of England; Corneille and Racine to Shakespeare and Goethe; or Voltaire's *Henriade* to Milton's *Paradise Lost*.



## CHAPTER II.

## THE SUBLIME.

## § 424. THE SUBLIME.

THE sublime is closely connected with the beautiful. It is apprehended by the same sensibility—the taste. The theory of its origin is the same. It differs from it not in kind, but in degree, as the lofty mountain from the gentle hill; the light flame from a great conflagration; or the love of a mother for a child from the love of the same mother risking her life or laying it down for the sake of her offspring. Thus the one may change insensibly into the other, as the rippling stream grows into the majestic river, or the gentle breeze into the tremendous hurricane.

The emotion of the sublime is an internal elevation of mind produced by wonder, awe, or terror.

The sublime may be considered, first, in nature; secondly, in morals; and the sources of this emotion may be considered under the head of each.

## § 425. THE SUBLIME IN NATURE—THE VAST AND BOUNDLESS.

In the first place we have to consider the sources of the sublime in nature.

The chief of these may be found in the vast and boundless, and may refer to space, duration, power, or sound.

In space the sublime arises from the contemplation of height, as a lofty cliff or high mountain, the firmament of heaven; from depth, as a deep abyss, the crater of a volcano; from extent, as a great plain, the expanse of ocean. Finally, when all bounds are removed, there arises the sublime idea of infinitude.

In duration the sublime may arise from the thought of the lapse of centuries in human history, the passage of time in the geological ages, or the inconceivable progress of astronomical cycles. Here, too, as with space, if all bounds be removed,

the result is the sublime idea of the infinite in duration, which is eternity.

The exhibition of vast power has the same effect upon the mind. It may be human power, as that of a great king or a great conqueror. On the other hand, it may be the power of a great legislator or benefactor. It may be the power of nature, as exhibited in the rolling waters of the ocean, the progress of a mighty conflagration, the might of an earthquake, or the fury of a storm.

In sound, vastness may suggest the idea of power, as in the roar of cataracts, the peal of thunder, or the volleying of a cannonade; but there is also the sublime in sound which has no such accessory notion, as the toll of a midnight bell, or the knocking at the gates in *Macbeth*.

§ 426. AWE.

The sublime is also produced by the sensation of awe.

Religious awe and veneration is a fruitful source, and may be illustrated by many passages in the Sacred Scriptures, especially the visions of *Isaiah*, *Ezekiel*, and in the *Apocalypse*. The sublime effect of the interior of a Gothic cathedral affords a familiar example.

Silence is another cause. "There was silence in heaven for the space of half an hour," is the sublime language of the *Apocalypse*, which thus introduces an abrupt cessation to the tremendous movement of the vision. "Be still, and know that I am God," says the *Psalmist*.

The same thing may be seen in *Campbell's ode* :

"There was silence still as death,  
And the boldest held his breath  
For a time."

Darkness produces the same effect, whether it be encountered by night, or in a gloomy gorge, or in the recesses of mountains or caverns. "O night!" exclaims *Byron*, "and storm and darkness, ye are wondrous strong." The representations of the Deity have additional sublimity when this is added. "Clouds and darkness," says the *Psalmist*, "are round about him." This has been repeated by *Milton*, who says :

"How oft amid  
Thick clouds and dark does heaven's all-ruling Sire  
Choose to reside."

To these must be added the supernatural. Here awe is associated with terror, and the human mind shrinks back from its own fancies. Many of the most sublime passages in literature have this as their basis, and among them may be mentioned as pre-eminent the *εἰδωλον* of Darius in the Persæ, the ghost of Hamlet's father, and the apparition of Banquo.

## § 427. THE MORAL SUBLIME.

In the second place we have to consider the moral sublime. This is the sublime as displayed in sentiments, words, or actions; and may be said to arise from anything in these that transcends ordinary human capacity.

Sublimity is recognized in those actions or sufferings which exhibit the heroic virtues. History and literature are full of such instances, which, whether authentic or imagined, are known to all, and have become the subjects of perpetual reference.

The display of extraordinary courage has this effect, as when Satan, in *Paradise Lost*, offers to go first in search of the world of man :

“ Who shall tempt with wandering feet  
The dark, unfathomed, infinite abyss ?”

Connected with this is an indomitable will, an invincible spirit which is seen most strikingly in the same character, who, though delivered over to infinite wrath and infinite despair, disdains submission.

Where a conflict is carried on against great odds the effect is still grander. It is this that gives such magic influence to the names of Marathon and Morgarten; Salamis and Sempach; to the story of Horatius and his two friends keeping the bridge against an army; or the conquest of Mexico by a handful of Spaniards. Devotion and self-sacrifice carry us even beyond this, as in the case of Scævola or Curtius or Constantine Palæologus. The virtues of fidelity and endurance are akin to these, and inspire Regulus in Roman legend and Prometheus in Greek poetry; while even these are surpassed in Christian story by the sublime constancy of martyr, virgin, and confessor. There is sublimity also in pride, as in the case of Cleopatra, who died rather than submit to humiliation; and in ambition, as in the case of Napoleon.



The sublime may be seen in words as well as in actions. The sayings of great men which have been handed down in history are generally of this description. Many are attributed to the heroes of classical story, and these have their counterpart in the words of the men of later times. Of such a character are the words of Hildebrand, who, dying at Salerno after a long and bitter struggle, said, "I have loved righteousness and hated iniquity, and therefore I die in exile;" or those of Luther on entering Worms, to confront a hostile world, "Though there were as many devils in Worms as tiles on the house-tops, still I would enter;" or of Francis I., after the battle of Pavia, "I have lost all but honor;" or of Sir Walter Raleigh, as he felt the edge of the axe before laying his head on the block, "It is a sharp remedy, but will cure all diseases;" of Sir Philip Sydney, as he motioned away the water to the dying soldier, "Thy necessity is greater than mine;" or of Sir Humphrey Gilbert going down at sea, "Never mind, we are as near heaven at sea as ashore;" of Nelson, "England expects every man to do his duty;" of Napoleon, "Soldiers, from the summit of yonder pyramids forty centuries look down upon you." These and many more are but the verbal expression of the same lofty virtues which constitute the sublime in action. They show unflinching courage, invincible resolution, faith stronger than death, the victory over self, the sacrifice of life itself, or lofty resignation when that life is demanded by necessity.

#### § 428. THE SUBLIME IN LITERATURE.

We have next to consider the sublime in writing.

The treatise of Longinus is one of the most valuable of the ancient rhetorical writings, and also one of the best upon the sublime. Although his view of the subject is wider than would at present be allowed, yet many of his remarks are most just and important:

"The sublime," says Longinus, "is a certain excellence and perfection of language, and the greatest writers, both in prose and poetry, have by this alone obtained the prize of glory and clothed their renown with immortality. The sublime not only persuades, but transports an audience. By its astounding effects it is always more powerful than that which merely persuades or delights; for in most cases it rests wholly with ourselves either to resist or to yield to persuasion. But the sublime, by the application of

sovereign power and irresistible might, gets the ascendancy over every hearer; . . . when uttered in due season it scatters all before it in an instant with the lightning's force, and shows at once the might of genius in a single stroke. . . . The soul is naturally elevated by the true sublime, and, lifted up with exultation, is filled with transport and inward pride, as if what was only heard had been the product of its own invention."

Another definition of the sublime is by the French critic, Boileau :

"The sublime is a certain force in discourse proper to elevate and transport the soul, which proceeds either from grandeur of thought and nobleness of sentiment, or from magnificence of words, or an harmonious, animated, and lively turn of expression—that is to say, from any one of these particulars regarded separately; or, which makes the perfect sublime, from these three particulars joined together."

§ 429. FIVE SOURCES OF THE SUBLIME ACCORDING TO  
LONGINUS.

Longinus lays down five sources of the sublime in writing :

1. A felicitous boldness in the thoughts.
2. A capacity of intense and enthusiastic passion.

These two constituents of the sublime are, for the most part, the gift of nature, whereas the remaining three depend also upon art.

3. A skilful moulding of figures.
4. A noble and graceful manner of expression, which is not only to select significant and elegant words, but also to adorn the style, and embellish it with the assistance of tropes.
5. The construction of the periods with all possible dignity and grandeur.

Of the examples given by Longinus, there are some which would not be considered appropriate; while others are of the highest excellence. The best are the following: From Homer, the description of Rumor; the progress of Neptune; the nod of Jove; the interposition of the gods in the fight; the prayer of Ajax for light; from Demosthenes, the celebrated oath by those who died at Marathon; from the Bible, the creation of light.

§ 430. ILLUSTRATIONS OF THE SUBLIME.

Nowhere can such a number of sublime passages be found as in the Sacred Scriptures. The fervid and intense feeling

of the writers, the subjects upon which they wrote, the circumstances under which they were written, formed a combination of causes which has never elsewhere existed. The descriptions of the Deity are always of overwhelming splendor and sublimity :

“He stood, and measured the earth ;  
He beheld, and drove asunder the nations ;  
The everlasting hills were scattered,  
The perpetual hills did bow.  
The mountains saw thee, and they trembled ;  
The overflowing of the waters passed by ;  
The deep uttered his voice, and lifted up his hands on high.”

—HABBAKUK.

The Trisagion, or Song of the Seraphim, in Isaiah, is another example ; and another of equal grandeur is to be found in the passage of the Apocalypse beginning, “And I saw a great white throne.” Other passages, though less ecstatic, have equal majesty. The 90th Psalm is one of these. Another is the words of the Saviour—“I am the Resurrection and the Life.”

In the services of the Christian Church there are numerous cases in which the sublime spirit of the Bible has been caught and illustrated afresh, especially in the *Gloria in Excelsis* and the *Te Deum*. These, which were the earliest hymns of the Church, have been succeeded by thousands of others, among which the most sublime is the *Dies Iræ*.

The Bible has acted with direct influence upon two great English poets, whose works are full of noble passages. These are Cædmon and Milton. The Anglo-Saxon poet Cædmon wrote a paraphrase of Scripture, and thus expressed in his own language the thoughts of the great original. Some of these are not unworthy of that name which he bears, the Anglo-Saxon Milton :

“Nought here as yet save cavern gloom  
Had been, but this wide abyss  
Stood deep and dim, strange to the Lord,  
Idle and useless. On this with his eyes looked  
The firm-souled King, and beheld the regions  
Void of joys—saw dark clouds  
Lower with perpetual night, gloomy under the skies,  
Wan and waste, until this world's creation  
Arose through the word of the King of glory.”



Of Milton, De Quincey says that he is not a poet among poets, but a power among powers; and that he alone exhibits the sublime not fitfully and at intervals, but in a sustained and unintermittent manner. The subject of *Paradise Lost* is of itself of this description. The characters are God, angels, devils, and new-made man. The scenes are heaven, hell, and paradise. The angelic beings are created by the poet's own invention; even their language has to be created, and the dialect which they speak has a grand cadence of the true Miltonic character. The first, second, and third books contain a sustained flight into the loftiest regions of imagination, where all is sublime, and where it is difficult to select any one example in preference to any other:

“Him the Almighty Power  
Hurled headlong flaming from the ethereal sky,  
With hideous ruin and combustion, down  
To bottomless perdition, there to dwell  
In adamant chains and penal fire,  
Who durst defy the Omnipotent to arms.”

“The thunder,  
Winged with red lightning and impetuous rage,  
Perhaps hath spent his shafts, and ceases now  
To bellow through the vast and boundless deep.”

“To be no more: sad cure. For who would lose,  
Though full of pain, this intellectual being,  
Those thoughts that wander through eternity,  
To perish rather, swallowed up and lost  
In the wide womb of uncreated night,  
Devoid of sense and motion?”

“Black it stood as night,  
Fierce as ten furies, terrible as hell,  
And shook a dreadful dart: what seemed his head  
The likeness of a kingly crown had on.”

“Hail, holy light! offspring of heaven first-born,  
Or of the Eternal co-eternal beam.”

“Lowly reverent  
Towards either throne they bow, and to the ground,  
With solemn adoration, down they cast  
Their crowns inwove with amarant and gold.  
Immortal amarant, a flower which once  
In Paradise, fast by the Tree of Life,

Began to bloom ; but soon for man's offence  
 To heaven removed, where first it grew, there grows  
 And flowers aloft shading the Tree of Life ;  
 And where the River of Bliss through midst of heaven  
 Rolls o'er Elysian flowers her amber stream,  
 With these, that never fade, the spirits elect  
 Bind their resplendent locks inwreathed with gems."

"Thee, Father, first they sung, Omnipotent,  
 Immutable, Immortal, Infinite,  
 Eternal King ; the Author of all being ;  
 Fountain of light, Thyself invisible  
 Amid the glorious brightness where Thou sittest,  
 Throned inaccessible ; but when Thou shadest  
 The full blaze of Thy beams, and through a cloud  
 Drawn round about Thee like a radiant shrine,  
 Dark with excessive bright Thy skirts appear."

Among other English poets examples abound. Gray, in the following, seems to have caught Milton's own inspiration :

"Nor second he that rode sublime  
 Upon the seraph wings of Ecstasy,  
 The secrets of the abyss to spy.  
 He passed the flaming bounds of space and time :  
 The living throne, the sapphire blaze,  
 Where angels tremble while they gaze,  
 He saw ; but, blasted with excess of light,  
 Closed his eyes in endless night."

Byron affords more passages of this lofty and thrilling kind than any other poet since Milton. His impetuous and vehement spirit is always ready to rise to the level of the highest themes, and the vigor of his language never fails. His Thunder-storm on Jura, Battle of Waterloo, and Address to the Ocean may be cited as examples.

Wordsworth is too philosophical and contemplative to exhibit much of so fervid a quality ; but, in spite of this, in his Ode on Immortality he has risen to a height of grandeur attainable but by few.

Campbell's vigorous muse frequently rises to the sublime, and perhaps attains its highest power in Hohenlinden.

Great sublimity of conception and expression is exhibited by Shelley in the first canto of the Revolt of Islam, and in the Prometheus Unbound. Mrs. Browning's Seraphim, and Drama of Exile, which are due to the influence of Shelley's poetry,

though often overwrought and strained, nevertheless rise to very lofty heights of thought.

The following lines exhibit the power of Keats to attain to the utmost grandeur of conception :

“Oft of one wide expanse had I been told  
That deep-browed Homer ruled as his demesne ;  
Yet never did I breathe its pure serene,  
Till I heard Chapman speak out loud and bold.  
Then felt I like some watcher of the skies,  
When a new planet swims into his ken,  
Or like stout Cortez—when with eagle eyes  
He stared at the Pacific, and all his men  
Looked at each other with a wild surmise—  
Silent upon a peak in Darien.”

§ 431. DIFFERENCE BETWEEN THE SUBLIME AND BEAUTIFUL.

The difference between the sublime and the beautiful is seen in Milton, and is described and illustrated in Tennyson's ode :

“O mighty-mouthed inventor of harmonies,  
O skilled to sing of Time or Eternity,  
God-gifted organ-voice of England,  
Milton, a name to resound for ages ;  
Whose Titan angels, Gabriel, Abdiel,  
Starr'd from Jehovah's gorgeous armories,  
Tower, as the deep-domed empyrean  
Rings to the roar of an angel onset—  
Me rather all that bowery loneliness,  
The brooks of Eden mazily murmuring,  
And bloom profuse and cedar arches  
Charm, as a wanderer out in ocean,  
Where some refulgent sunset of India  
Streams o'er a rich ambrosial ocean isle,  
And crimson-hued the stately palm-woods  
Whisper in odorous heights of even.”

The sublime is intense, and therefore short-lived, and often but momentary. The beautiful is prolonged, and may be perpetual. As Shakespeare says in *Antony and Cleopatra* :

“Age cannot wither her, nor custom stale  
Her infinite variety.”

Or in the words of Keats's *Endymion* :

“A thing of beauty is a joy forever ;  
Its loveliness increases ; it will never  
Pass into nothingness.”



## CHAPTER III.

## THE RIDICULOUS.

## § 432. THE RIDICULOUS.

THE ridiculous has reference to those things which conduce to mirthfulness, laughter, or derision. The term "ludicrous" is often used as interchangeable with it.

There are some who distinguish between the two, associating the former with contempt, and the latter with mirthfulness; but this is a distinction which cannot be insisted on, and the term ridiculous may be considered as the more comprehensive of the two.

The source of the ridiculous lies in the perception of incongruity. The laws of mind and experience lead us to anticipate a regular order in ideas or in events, such as the logical sequence of cause and effect, antecedent and consequent; the proper classification of genus and species; the subordination of a part to the whole, the less to the greater, and the like. By incongruity is meant the violation of this order, and the effect of this is to excite within the mind a sense of the ludicrous. This is illustrated in the following cases.

1. ~~Cause and effect.~~ Where there is a great parade of preparation without any result whatever: as—

"The king of France, with twice ten thousand men,  
Marched up the hill—and then marched down again."

2. Antecedent and consequent. Where there is an inconsequential statement, that is, where one statement follows another without any connection between them: as—

"To whom the knight, with comely grace,  
Put off his hat, to put his case."

"His head was turned, and so he chewed  
His pigtail till he died."

3. Classification. Where discordant things are jumbled together: as—

“Not louder shrieks to pitying heaven are cast,  
When husbands or when lapdogs breathe their last.”

4. Comparison. Where the resemblance is affirmed between two totally incongruous objects, which, however, are said to have one thing in common: as—

“Like a lobster boiled the morn,  
From black to red began to turn.”

5. Contrast. Where an unexpected and violent contrast is presented:

“I really take it very kind,  
This visit, Mrs. Skinner.  
I have not seen you such an age—

*Aside.* (The wretch has come to dinner).”

The sense of the ridiculous is as widely diffused as the sense of the beautiful, and differs according to the taste in the same way. The clown enjoys coarse jokes, while the man of culture can only appreciate refined wit, and is disgusted by that which is amusing to the other, while to the other the light and graceful raillery of the educated man seems unintelligible.

§ 433. WIT.

The chief elements of the ridiculous are two, namely, wit and humor.

I. Wit.

Wit is a certain quickness of fancy, by which ideas, seemingly incongruous, are associated in a pointed and amusing manner.

It may also be defined as a sudden association of incongruous things, expressed in brief and striking language.

In wit there are three requisites:

1st. Pointed expression, such as antithesis, which is often used; or any other form which may serve this purpose.

2d. Brevity. “Brevity is the soul of wit.”

3d. The association of incongruities: as—

“The general is a great taker of snuff as well as of towns.”

“Beneath this stone my wife doth lie;  
She’s now at rest—and so am I.”

Sydney Smith's wish "to take off his flesh and sit in his bones" is a well-known example.

Wit is associated with pointed language. It makes use of artificial forms of expression, which are sometimes classed among the figures of speech. Antithesis is very largely employed for purposes of this kind; and there are other figures which are used exclusively in this way, such as paronomasia, and all plays on words. Wit is employed in the following: The bon-mot, the double-entendre, epigram, innuendo, irony, lampoon, pasquinade, repartee, sarcasm, sneer.

Wit is elaborately defined by Dr. Isaac Barrow :

"It is a thing so versatile and multiform, appearing in so many shapes, so many postures, so many garbs, so variously apprehended by several eyes and judgments, that it seemeth no less hard to settle a clear and certain notion thereof than to make a portrait of Proteus, or to define the figure of the fleeting air. Sometimes it lieth in pat allusion to a known story, or in seasonable application of a trivial saying, or in forging an apposite tale; sometimes it playeth on words and phrases, taking advantage from the ambiguity of their sense or the affinity of their sound. Sometimes it is wrapped in a dress of humorous expression; sometimes it lurketh under an odd similitude; sometimes it is lodged in a sly question, in a smart answer, in a quirkish reason, in a shrewd intimation, in cunningly diverting or cleverly retorting an objection; sometimes it is couched in a bold scheme of speech, in a tart irony, in a lusty hyperbole, in a startling metaphor, in a plausible reconciling of contradictions, or in acute nonsense; sometimes a scenical representation of persons or things, a counterfeit speech, a mimical look or gesture passeth for it; sometimes an affected simplicity, sometimes a presumptuous bluntness giveth it being; sometimes it riseth only upon a lucky hitting upon what is strange; sometimes from a crafty twisting obvious matter to the purpose; often it consists in one knows not what, and springeth up one can hardly tell how. Its ways are unaccountable and inexplicable, being answerable to the numberless roving of fancy and windings of language. It is, in short, a manner of speaking out of the simple and plain way—such as reason teacheth and proveth things by—which by a pretty surprising uncouthness in conceit or expression doth affect and amuse the fancy, stirring in it some wonder, and breeding some delight thereto."

#### § 434. HUMOR.

Humor may be defined as the quality of fancy which gives to things a ridiculous turn and evokes mirthfulness.

Humor is more prolonged in duration than wit, which is fitful, short-lived, and associated with brevity and point of expression, and great artificiality in the structure of sentences.



In humor the sense of the ridiculous is maintained at greater length, and it is a general element pervading a whole composition.

In the following passage, De Quincey distinguishes between wit and humor :

“ While wit is a purely intellectual thing, into every act of the humorous mind there is an influx of the *moral* nature : rays, direct or refracted, from the will and the affections, from the disposition and the temperament, enter into all humor ; and thence it is that humor is of a diffusive quality, pervading an entire course of thoughts ; while wit—because it has no existence apart from certain logical relations of a thought which are definitely assignable, and can be counted even—is always punctually concentrated within the circle of a few words.”

The general characteristics of humor are illustrated in the following passages.

The first is from Charles Lamb's Dissertation on Roast Pig :

“ The judge, who was a shrewd fellow, winked at the manifest iniquity of the decision ; and when the court was dismissed, went privily, and bought up all the pigs that could be had for love or money. In a few days his lordship's town-house was observed to be on fire. The thing took wing, and now there was nothing to be seen but fire in every direction. Fuel and pigs grew enormously dear all over the district. The insurance-offices one and all shut up shop. People built slighter and slighter every day, until it was feared that the very science of architecture would in no long time be lost to the world. Thus this custom of firing houses continued, till, in process of time, says my manuscript, a sage arose, like our Locke, who made a discovery that the flesh of swine, or indeed of any other animal, might be cooked (*burned*, as they called it) without the necessity of consuming a whole house to dress it. Then first began the rude form of a gridiron. Roasting by the string or spit came in a century or two later ; I forget in whose dynasty. By such slow degrees, concludes the manuscript, do the most useful and seemingly the most obvious arts make their way among mankind.”

The next is from the same writer's “ Letter to B. F., at Sydney, New South Wales.” The humor is based upon the fact that at that time this was a penal colony :

“ I cannot imagine to myself whereabouts you are. When I try to fix it, Peter Wilkins's island comes across me. Sometimes you seem to be in the *Hades of Thieves*. I see Diogenes prying about among you with his perpetual, fruitless lantern. What must you be willing to give by this time for the sight of an honest man. You must almost have forgotten how *we* look. And tell me what you Sydneyites do ? Are they th . . . v . . ng all day long ? Merciful heaven ! what property can stand against such depredation ! . . .

We hear the most improbable tales at this distance. Pray, is it true that the young Spartans among you are born with six fingers, which spoils their scanning? It must look very odd, but use reconciles. For their scansion it is less to be regretted, for if they take it into their heads to be poets, it is odds but they turn out, the greater part of them, vile plagiarists. Is there much difference to see, too, between the son of a thief and the grandson, or where does the taint stop? Do you bleach in three or in four generations? . . . Do you grow your own hemp? What is your staple trade, exclusive of the national profession, I mean? Your locksmiths, I take it, are some of your great capitalists."

§ 435. WIT AND HUMOR IN ENGLISH LITERATURE.

It has often been remarked that the French are more given to wit, and the English to humor. This is due in part to national characteristics, but it is also due to the difference between the French and English languages. The former has greater precision and nicety of expression than the latter, and a larger supply of the very qualities which best serve the purpose of wit. Thus the whole genius of the people and of the language turns to delicacy and subtlety of expression, antithetic point, and sparkling epigram.

English literature is, however, sufficiently rich in examples of wit, and writers equal to the very best of the French have flourished in every age, from Lord Bacon to Matthew Arnold. Not a few of the English wits have enlarged their vocabulary and sharpened their epigrammatic point by a close study of French models. It was the prevailing French taste that may be said to have influenced the greatest of all English wits—Alexander Pope.

Humor, however, is rather peculiar to the English genius. No other nation has so entirely appropriated it, nor can any other show such a body of humorous literature which is so truly great. Indeed, the very word "humor" can scarcely be translated. It is, as has been shown, more prolonged and sustained than wit; it is associated with simplicity, naïvete, even homeliness of expression; and is adapted to the plain, straightforward, and unpretending nature of the Anglo-Saxon race and speech. With these it also blends kindness, geniality, and sympathy.

In character it differs altogether from wit. For wit is keen and pitiless, but humor is mild and gentle; wit is for enemies,



humor for friends; the one is an ally to mockery, sarcasm, and malignity; the other is closely associated with pathos, and the laughter that it awakens is often near akin to tears.

Wit in English literature has been illustrated by such names as Lord Bacon, Sir Thomas Browne, Jeremy Taylor, Dryden, Pope, Butler, Sheridan, Jerrold, Sydney Smith, Matthew Arnold.

Humor by Chaucer, Shakespeare, who also exhibits wit in equal measure, Addison, Steele, Swift, Goldsmith, Sterne, Fielding, Thackeray, Dickens.

Humor has also been exhibited in art by Hogarth, Cruikshank, Leech, Tenniel, Du Maurier.

Among the peoples who form the great English-speaking race there is a difference to be observed in regard to the literature of the ridiculous. The English proper, though exhibiting a sufficient amount of wit, leans rather to humor, the characteristics of which are drollery, sly suggestiveness, delicate insinuations, and often something that is not far removed from pathos. Scottish humor is at once dry and sly. Aytoun's *Fairshon* affords a good example:

“Fairshon swore a feud  
Against ta clan Mac Tafish,  
Marched into his lands  
Ta plunder an ta rafish;  
For he did resolve  
Ta extirpate ta vipers,  
With four an twenty men,  
An fife an thirty pipers.”

The Irish are characterized by wit, quick repartee, and keen insight. Their humor exhibits broad fun and joyousness, as suggested in the works of Lover and Lever. One kind of humor is peculiar to them, and is known as the Irish Bull. An example of this may be found in the following:

“Ladies and gentlemen,” said an Irish manager to his audience of three, “as there is nobody here, I’ll dismiss you all; the performance of this night will not be performed, but will be repeated to-morrow evening.”

American humor is characterized by extravagance, and is illustrated by the works of Artemus Ward and others who have a world-wide popularity.



## § 436. THE RIDICULOUS IN LITERATURE.

This may be considered under two divisions :

1. Where the ridiculous appears as used for itself only, and without any ulterior purpose, but wholly for the sake of exciting laughter or affording amusement. Here the ridiculous itself is the end proposed.

2. Where the ridiculous is used with a purpose.

By a purpose is meant some aim beyond mere laughter or mirthfulness, to attain which the ridiculous is made use of. Here it is used as a means, not as an end.

## § 437. THE RIDICULOUS WITHOUT A PURPOSE.

1. The ridiculous without a purpose comprehends all that is generally understood under the term burlesque, which may be classified as follows :

1st. Poetry. To this class belongs the poetry known as mock heroic. Although this is sometimes satirical, as the *Rape of the Lock*, yet it is in its origin merely burlesque. Its popularity in ancient times is attested by the *Batrachomyomachia*, falsely assigned to Homer. Modern burlesque poetry includes the *Ingoldsby Legends*, Thackeray's ballads, Bon Gualtier's poems.

2d. Prose. *Lover's Handy Andy* and Thackeray's *O'Gahagan* are among the best examples of prose burlesque. These books afford perfect representations of the ridiculous, pure and simple; the atmosphere is one of broad fun, and the object for which they were written is simply the excitement of laughter.

3d. Dramatic. Under this head are included the farce, the comic melodrama, Christmas pieces, and extravaganzas, such as *Aladdin the Wonderful Scamp*, etc.

4th. Social. This comprises all those modes of the burlesque which are included in literature, and belong to social life—such as jests, enigmas, conundrums, drolleries, humorous anecdotes, and the like.

The burlesque has its own uses, which are not unimportant. It tends to promote cheerfulness. To those who are engaged in severe intellectual pursuits it affords an agreeable and beneficial reaction. Physically it is as valuable as bodily exercise.

A hearty laugh is equal to a long walk, and it acts with additional benefit upon the mind by throwing it into another groove :

“A little nonsense now and then  
Is relished by the wisest men.”

Mirthfulness revives the spirit, and enables one to undertake in a fresher mood the serious business of life. From this it will be seen that the humblest form of burlesque need not be excluded from a survey of literature, since it has a legitimate use.

§ 438. THE RIDICULOUS WITH A PURPOSE.

2. The purpose for which the ridiculous is made use of is exclusively satirical.

Satirical writing includes all kinds of composition in which men and things are made the subjects of contemptuous or sportive ridicule. These are numerous, and will be considered in order.

§ 439. THE EPIGRAM.

The word epigram has the same literal meaning as inscription. Originating among the Greeks, it was at first devoted to that purpose, but afterwards grew to have a more extended application. At the present day it is most frequently associated with wit and satire, though it may also have a serious and elevated, or even religious character.

The modern epigram is at once defined and illustrated in the following lines :

“Omne epigramma sit instar ap<sup>is</sup>, sit aculeus illi,  
Sint sua mella, sit et corporis exigui.”

“An epigram is, like a bee,  
A lively little thing ;  
Its body small, its honey sweet,  
And in its tail a sting.”

Many ancient epigrams are apophthegms :

“Please your own taste. In passion or from pique,  
Some good of you, and some will evil speak.”—THEOGNIS.

“From vain rash speech thy tongue let silence hold.  
A watch o'er words is better than o'er gold.”—LUCIAN.

Some express a sentiment or aspiration :

“Praying or prayerless, give us good things, Zeus !  
And, e'en though prayed for, evil things refuse.”—PLATO.

Some are eulogistic :

“Heliodorus' voice, by all that's dear,  
Is sweeter than Apollo's lute to hear.”—MELEAGER.

Some are pathetic :

“When Arria to her Pætus gave the steel  
Which from her bleeding side did newly part,  
For my own wound, she said, no pain I feel,  
And yet thy wound will stab me to the heart.”—MARTIAL.

On Dido :

“Poor queen, twice doomed disastrous love to try,  
You fly the dying, for the flying die.”—AUSONIUS.

Among the ancient epigrams, however, there may be found every degree of satire, from the lightest raillery to the fiercest abuse. The following are distinctively satirical :

“The dying miser wept, not life to end,  
But on his funeral so much to spend.”—NICARCHUS.

“Ten pounds I begged, with half thou bidd'st me speed ;  
Next time I'll ask thee twice what I have need.”—MARTIAL.

“You ask me why I have no verses sent,—  
For fear you should return the compliment.”—MARTIAL.

“A doctor lately was a captain made ;  
It is a change of title, not of trade.”—MARTIAL.

“Thou art so tame and simple in thy life,  
I wonder how thou e'er couldst court a wife.”—MARTIAL.

“The golden hair that Galla wears  
Is hers, who would have thought it !  
She swears 'tis hers, and true she swears,  
For I know where she bought it.”—MARTIAL.

“'Tis said that certain death awaits  
The raven's nightly cry ;  
But at the sound of Cymon's voice  
The very ravens die.”—NICARCHUS.

“A viper stung a Cappadocian's hide,  
And poisoned by his blood that instant died.”  
—DEMODOCUS.



Modern epigrams are chiefly of a satirical character.  
The following well-known epigram on Wolsey is remarkable  
for its alliteration :

“Begot by butcher, but by bishop bred,  
How high his highness holds his haughty head!”—HEYWOOD.

On Pope's translation of Homer :

“Pope came off clean with Homer ; but they say  
Broome went before and kindly swept the way.”—HENLY.

A repartee at the expense of the clergy :

“Said Celia to a reverend dean,  
‘What reason can be given,  
Since marriage is a holy thing,  
That they have none in heaven?’  
‘They have,’ says he, ‘no women there.’  
She quick returns the jest,  
‘Women there are, but I'm afraid  
They cannot find a priest.’”—SWIFT.

A Jacobite epigram :

“God bless the King ! God bless the faith's defender,  
The devil take the Pope and the Pretender.  
Who the Pretender is and who the King—  
God bless us all ! is quite another thing.”—DR. BYROM.

Unexpected kindness :

“‘O spare me, dear angel, one lock of your hair,’  
A bashful young lover took courage and sighed.  
‘Twere a sin to refuse you so modest a prayer,  
So take my whole wig,’ the sweet creature replied.”

On the setting-up Butler's monument in Westminster Abbey :

“Whilst Butler, needy wretch, was yet alive,  
No generous patron would a dinner give ;  
See him, when starved to death and turned to dust,  
Presented with a monumental bust.  
The poet's fate is here in emblem shown—  
He asked for bread, and he received a stone.”—S. WESLEY

“‘Harry, I cannot think,’ says Dick,  
‘What makes my ankles grow so thick.’  
‘You do not recollect,’ says Harry,  
‘How great a calf they have to carry.’”

## Advice to a dramatist:

"Your comedy I've read, my friend,  
And like the half you pilfered best;  
But sure the drama you might mend—  
Take courage, man, and steal the rest."

## On a parson who had lost his portmanteau:

"'I've lost my portmanteau.'  
'I pity your grief.'  
'All my sermons were in it.'  
'I pity the thief.'"

## Written on a looking-glass:

"I change, and so do women, too;  
But I reflect, which women never do."

## On hearing a debate in the House of Commons:

"To wonder, now, at Balaam's ass were weak;  
Is there a night that asses do not speak?"

## On a bankrupt lately turned preacher:

"No more by creditors perplexed,  
Or ruined tradesmen's angry din;  
He boldly preaches from the text,  
'A stranger, and I took him in.'"

## A French epigram addressed to Monsieur M—— on his nomination to the Legion of Honor:

"In ancient times—'twas no great loss—  
They hung a thief upon the cross;  
But now, alas! I say 't with grief,  
They hang the cross upon the thief."

## On Prince Talleyrand:

"Seven cities boasted Homer's birth, 'tis true;  
But twenty boast of not producing you."

Modern epigrams are not always satirical, and many of the most beautiful are full of elevated sentiment.

## A literary epigram:

"Three poets, in three distant ages born,  
Greece, Italy, and England did adorn;  
The first in loftiness of thought surpassed,  
The next in majesty, in both the last.  
The force of Nature could no farther go;  
To make a third she joined the former two."—DRYDEN.

A religious epigram. Dr. Doddridge on his family motto,  
 "Dum vivimus vivamus:"

"Live while you live, the epicure would say,  
 And seize the pleasures of the present day;  
 Live while you live, the sacred preacher cries,  
 And give to God each moment as it flies.  
 Lord, in my views let both united be;  
 I live in pleasure when I live to thee."

"On parent knees, a naked new-born child,  
 Weeping thou sat'st while all around thee smiled;  
 So live that, sinking in thy last long sleep,  
 Calm thou mayst smile while all around thee weep."

—SIR WM. JONES.

Epigrams often assume the form of epitaphs, and are both satirical and serious. The following by Ben Jonson on the Countess of Pembroke is full of pathetic beauty:

"Underneath this sable hearse  
 Lies the subject of all verse—  
 Sidney's sister, Pembroke's mother.  
 Death! ere thou hast slain another,  
 Learned and fair and good as she,  
 Time shall throw a dart at thee."

§ 440. SQUIB.

The squib is a light and playful epigram.

On Lord Palmerston and the Earl of Derby being confined at the same time with gout:

"The Premier in, the Premier out,  
 Are both laid up with pedal gout,  
 And no place can they go to.  
 Hence it ensues that, though of old  
 Their differences were manifold,  
 They now agree *in toto*."

Porson on his academic visits to the Continent:

"I went to Frankfort, and got drunk  
 With that most learned Professor Brunck;  
 I went to Worts, and got more drunken  
 With that more learned Professor Ruhncken."

§ 441. PASQUINADE.

The pasquinade is like the squib, being an epigram either in poetry or prose, and in character either personal or political.



The term is derived from the Roman fashion of fixing placards inscribed with satirical epigrams on the mutilated statue of Pasquin.

Brag and Grab :

“The initials of Brougham, Russell, Althorp, and Grey,  
If rightly disposed the word *Brag* will display;  
Transpose them and *Grab* will appear to the view,  
Which hints at what many assert to be true—  
That they, like former statesmen, still follow the plan  
First to brag what they'll do, and then grab all they can.”

The following by Landor is more bitter :

“George the First was reckoned vile,  
Viler George the Second;  
And what mortal ever heard  
Any good of George the Third?  
When from earth the Fourth ascended,  
God be praised, the Georges ended !”

#### § 442. LAMPOON.

The lampoon is abusive satire, chiefly in the epigrammatic form. It is personal and scurrilous. A well-known example may be found in Byron's verses, beginning “Born in a garret, in a kitchen bred.”

#### § 443. BON-MOT.

By the bon-mot is meant a happy saying characterized by wit, acuteness, and epigrammatic terseness.

“Speech was given to man to conceal his thoughts.”—ATTRIBUTED TO TALLEYRAND.

“Orthodoxy is my doxy. Heterodoxy is another man's doxy.”—BISHOP WARBURTON.

“No man is a hero to his valet.”—MADAME DE SÉVIGNÉ.

“Dogmatism is the maturity of puppyism.”—DOUGLAS JERROLD.

“Boston State-House is the hub of the solar system.”—O. W. HOLMES.

“No man was ever written out of reputation but by himself.”—BENTLEY.

“God helps them that help themselves.”—BENJAMIN FRANKLIN.

#### § 444. PARODY.

The parody is the adoption of the words of a well-known author which are diverted so as to give a different meaning of a ludicrous character.

"O, ever thus, from childhood's hour,  
I've seen my fondest hopes decay;  
I never loved a tree or flower,  
But 'twas the first to fade away."

"O, ever thus, from childhood's hour  
This cruel fate on me hath fell;  
There always comes a soaking shower  
When I've forgot my umberell."

Parody was largely employed by Aristophanes for the purpose of turning into ridicule those against whom he directed it. Socrates and Euripides were in particular the objects of his fierce attacks. At the present day it is but seldom used, except for literary satire. One of the best examples may be found in Canning's *Knife-grinder*, in which he parodies the *mètre*, the sentiments, and the style, but not the words of Southey. The *Rejected Addresses* of James and Horace Smith, *Punch's Prize Novelists*, by Thackeray, and other similar productions, may all be regarded as parodies.

The following are parodies on Tennyson and Browning:

"From where the river chafes and whirls,  
Mixed with the murmur of the breeze,  
In ouzel-haunted willow-trees,  
The laugh of silver-throated girls

"Comes rippling light; and crystal keen,  
The mellow clink of plate and spoon  
Throbs through the golden afternoon,  
With round suggestive cloops between.

"They hold a picnic on the lawn,  
With pie, and round a very dream  
Of succulence; and from the stream  
Cool claret-flasks are dripping drawn

"For such, unwarped of idle fears,  
As dare of countenance to scant  
Teetotalism ululant,  
The snub-nosed priest of latter years."

—ALFR—D T—NN—S—N.

"The youngest there  
Night-hawk i' the gutter hatched, true Whitechapel,  
Lost to Colenso, dead to hic and hæc,  
As likewise to 'vengeance of Jenny's case,'  
Extravasated juvenility,

Live offering to the London Juggernaut,  
 Yet none the less a soul, that Heaven, once sent,  
 Asks and expects account of—mark you that!  
 Wink-tipped, snout-tapped, and hand spread in fanwise,  
 Right thumb on coal-grimed snub, and left thumb jerked  
 Over sinister clavicle, shot away  
 Like wild for Tottenham Corner, squeaking shrill  
 As dormouse, dodging where yon high-lows tramp  
 Over the exquisite wee nest of her;  
 D'ye twig, my blowen?

Then the slavey,  
 'Lawks !'

R. B.

§ 445. SATIRICAL POETRY IN GENERAL.

Satirical poetry may be found existing in every nation, and probably arises at an early period. This was the case in Greece, where the names of Archilochus and Simonides are associated with this kind of composition. But the works of Aristophanes present the most extensive, the most elaborate, the most vehement, and the most unscrupulous satire that can be found. The resources of the drama enabled him to carry personality farther than can be possible now; for the Socrates, the Euripides, or the Cleon of his plays was represented before the people endowed, by means of a mask, with the familiar features of the original. In English the earliest specimen may be found in Langland's "Vision concerning Piers the Plowman." Skelton's *Colin Clout* comes next in order of time. The greatest poem of this kind in English is Butler's *Hudibras*, which is aimed at the Puritan party, but more particularly at the hypocrisy which it concealed. It is full of the most brilliant wit and keenest sarcasm; and though the obscurity of many of the allusions prevents it from being appreciated at the present day by the general reader, its best passages are so well known and widely quoted that they are as "familiar in our mouths as household words."

The Romans had an original kind of poetry known as the "Satire." This is a poem written in heroic metre, varying in length from a few score of lines to a few hundred. Those of Horace and Juvenal are well-known examples, which have exerted a great influence in modern literature. Boileau among the French cultivated this form of satirical poetry with success, while among the English Dryden, Pope, and Johnson are most



conspicuous. The best works of Dryden are his "Absalom and Achitophel" and "The Hind and the Panther;" of Pope, the "Rape of the Lock" and the "Dunciad." These four poems, though based upon the plan of the Roman satire, go somewhat beyond it, and constitute a class of poetry which is not unlike the Hudibras. Byron's "English Bards and Scotch Reviewers" is one of the most vigorous ever written on the Roman model, and Bulwer's "New Timon" is the last of any note. In this poem there occurred an attack upon Tennyson, which was promptly met by that poet. The attack and rejoinder produced a great sensation in the world of letters, and the following extracts will serve as examples of this kind of poetry :

## "NEW TIMON."

"Not mine, not mine (O Muse, forbid!) the boon  
Of borrowed notes, the mockbird's modish tune;  
The jingling medley of purloined conceits,  
Outbabying Wordsworth, and outglittering Keats;  
Where all the airs of patchwork-pastoral chime  
To drowsy ears in Tennysonian rhyme.

Let School-miss Alfred vent her chaste delight  
On 'darling little rooms so warm and bright,'  
Chant, 'I'm aweary,' in infectious strain,  
And catch her 'blue-fly singing i' the pane.'"

## TENNYSON—"THE NEW TIMON AND THE POETS."

"We know him, out of Shakespeare's art,  
And those fine curses which he spoke;  
The old Timon, with his noble heart,  
That, strongly loathing, greatly broke.  
So died the Old: here comes the New:  
Regard him: a familiar face:  
I thought we knew him: What, it's you,  
The padded man—that wears the stays;  
Who killed the girls and thrilled the boys  
With dandy pathos when you wrote!  
A Lion, you, that made a noise,  
And shook a mane *en papillotes*.

A Timon you! Nay, nay, for shame!  
It looks too arrogant a jest—  
The fierce old man—to take his name,  
You bandbox. Off, and let him rest."

## § 446. SATIRICAL WRITINGS IN PROSE.

Prose satire is not of frequent occurrence in ancient literature, Lucian's "Dialogues of the Dead" being the most conspicuous example; but in modern times it has assumed a more prominent position, many of the greatest works of genius in different countries of Europe having been put forth in this form. The field here is indeed immeasurable, embracing all that Juvenal mentions as included in his own survey: *Quidquid agunt homines.*

Rabelais has been called the "father of modern satire." "Don Quixote" was directed against the romantic fiction of the age, and is said to have put an end to it—"Cervantes laughed Spain's chivalry away." "Gulliver's Travels" begins with satirizing national politics, and ends with a satire on humanity itself. In this may be seen the progress of Swift's own mind, from morbid melancholy to mental disease, beginning as it does with keen sarcasm, which deepens into savage gloom and madness. "The Adventures of Baron Munchausen" was intended to satirize travellers' tales. Whately's "Historic Doubts relative to Napoleon Bonaparte" is a satire on Hume's argument against miracles.

Satire, which has thus entered into works of fiction, has taken a place in many of the best of the modern novels. Dickens is a satirist. In "Oliver Twist" his satire is directed against the workhouses; in "Nicholas Nickleby" against the country schools; in "Martin Chuzzlewit" against the United States; in "Bleak House" against the Court of Chancery. In all of Thackeray's novels the satire is directed against the hollowness and insincerity of modern society. His motto is, *Vanity of vanities*; and he attacks everything as a huge sham.

Carlyle attacks shams, but in a different way; and thus he and Thackeray have this one thing in common, though they are as wide as the poles asunder in everything else.

## § 447. SPECIAL FORMS OF THE RIDICULOUS.

The ridiculous exists in literature in many special forms of composition, which are sometimes called figures of wit and humor. Without applying this name to every case, it may be well to consider them in order.

## § 448. BANTER.

Banter is a species of light and delicate raillery, which, though consistent with good feeling among friends, is also an effective weapon against enemies. The following is an excellent example by the Rev. Sydney Smith, whose satire generally assumed this playful form :

“I do not mean to be disrespectful ; but the attempt of the Lords to stop the progress of reform reminds me very forcibly of the great storm of Sidmouth, and of the conduct of the excellent Mrs. Partington on that occasion. In the winter of 1824 there set in a great flood upon that town. The tide rose to an incredible height ; the waves rushed in upon the houses, and everything was threatened with destruction. In the midst of this sublime and terrible storm, Dame Partington, who lived upon the beach, was seen at the door of her house, with mop and pattens, trundling her mop, squeezing out the sea-water, and vigorously pushing away the Atlantic Ocean. The Atlantic was roused ; Mrs. Partington’s spirit was up ; but I need not tell you that the contest was unequal. The Atlantic Ocean beat Mrs. Partington. She was excellent at a slop or a puddle, but she should not have meddled with a tempest. Gentlemen, be at your ease. Be quiet and steady. You will beat Mrs. Partington.”

## § 449. CHAFF.

By “chaff” is meant a trifling and teasing pleasantry, where one rallies another generally by means of personalities. The word “quiz” is used in very much the same sense. “Badinage” is another term of similar signification, derived from the French. All of these are synonymous with banter. An example may be found in Sydney Smith’s impromptu on Jeffrey :

“Short, but not so fat as Bacchus,  
Witty as Horatius Flaccus,  
As great a Jacobin as Gracchus,  
Riding on a little jackass.”

## § 450. PARONOMASIA.

Wit is associated, as we have seen, with pointed language. It plays with words, and one form of such play is called paronomasia, which by some is classed among the figures of relativity. Two forms of this may be noticed : first, where it is made use of in a serious way ; and, secondly, where the aim is the ridiculous.

1. The serious use.



This is common in all ages. Names were often given in this way. The figure is used in our Lord's words, "Thou art Peter," etc. Milton has an example of it in the words—

"To begirt the Almighty's throne,  
Beseeching or besieging."

The conversation between Gregory the Great and the slave-merchants at Rome is a well-known case of the paronomasia, being more perceptible in the Latin than in the translation. The Puritans loved it, and their works abound in examples.

§ 451. THE PUN.

2. The ridiculous use of the play upon words is more familiar. The name antanaclasis was often given to this in ancient times. In English it is known by the name of the pun. Aristophanes affords many examples in Greek, and Plautus and Terence in Latin. Thus Plautus plays on "*medicus*" and "*mendicus*," Terence on "*amentium*" and "*amantium*." Cicero was partial to its use. In our own literature Shakespeare exhibits partiality to it, but with him it is invariably bad. Dr. Johnson rightly condemns his love of "quibbles;" and as all puns down to his day were almost invariably weak and bad, he is justified in the detestation which he expressed against them. Thomas Hood gave a new departure to this species of wit. Hitherto they had consisted of plays on the sound; with him there was a play on the spirit as well as on the letter. This is the nature of most of those that abound in his writings:

"His death, which happened in his berth,  
At forty odd befell;  
They went and told the sexton, and  
The sexton toll'd the bell."

On the closed establishments of Moses and Son, tailors:

"Half Hebrew, half English, the slopseller Moses  
Cries clo'es all the week, but on Saturday closes."  
—R. SIMPSON.

Composed when Soyer went to join his august fellow-artists in Elysium:

"Soyer is gone! Then be it said—  
Alas! alas!—great Pan is dead."

On reading the fulsome inscription which Soyer had placed over his wife's grave, Douglas Jerrold shook his head, and said—"Mock Turtle!"

§ 452. RETORT.

Retort is an effective and striking mode of displaying wit. It is a powerful weapon in debate, where its use has been already sufficiently illustrated. Examples abound in the plays of Shakespeare; as in Hamlet:

*Queen.* Hamlet, you have your father much offended.

*Hamlet.* Madam, you have my father much offended."

A Dutch diplomatist, being jocularly asked by Prince Bismarck "why Holland showed itself so strongly anti-German, when it was, after all, but a corner of Germany," replied that "Holland had a literature before Germany had a grammar."

§ 453. REPARTEE.

Repartee is the witty retort in conversation.

A fop, who was seated between Madame de Staël and another lady, said: "How happy I am to be seated between a wit and a beauty." "Yes," said Madame de Staël, "and without possessing either."

In Sheridan's great speech on Warren Hastings he had made an allusion to the "luminous pages of Gibbon." On being afterwards taxed with this he laughed, and replied, "I said *vo-luminous*."

Jerrold was famous for his repartee. Once a member of his club, praising a certain tune, said, "That always carries me away when I hear it." "Can nobody whistle it?" exclaimed Jerrold.

"Call that a kind man," said another, speaking of an absent friend; "a man who is away from his family, and never sends them a farthing. Call that kindness!" "Yes," replied Jerrold, "unremitting kindness."

§ 454. DOUBLE-ENTENDRE.

This is a species of innuendo, where a statement contains a hidden meaning, which is suggested or implied. This was the characteristic of the ambiguous prophecies of the witches to Macbeth, of which he says:

"Be these juggling fiends no more believed,  
That palter with us in a double sense;  
That keep the word of promise to our ear,  
And break it to our hope."

The following is an example. It is called "The Double-faced Creed:"

<p>"I hold for sound faith What Rome's faith says Where the king's head The flock's misled Where th' altar's dressed The people's blessed He's but an ass Who shuns the mass</p>	<p>What England's Church allows. My conscience disavows. The flock can take no shame. Who hold the Pope supreme. The worship's scarce divine. Whose table's bread and wine. Who then communion flies. Is catholic and wise."</p>
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The double-entendre enters largely into puns and other witticisms; but the popular application of this term is to those expressions in which the veiled meaning is unfit to be expressed.

#### § 455. BUFFOONERY.

This is the lowest exhibition of the vulgar sense of the ridiculous: a clown's jest, the broad, licentious foolery of the slums, with coarse chaff, horse-play, or low familiarities.

#### § 456. IRONY.

Irony is classed among the figures of relativity. It is generally associated with the ridiculous, and is a powerful aid to satire.

Quintilian defines it as a kind of allegory, in which what is expressed is quite different from what is meant. It may be defined as a form of expression in which the real meaning is different from the apparent, as in Elijah's "Cry aloud, for he is a god;" Marc Antony's "Brutus is an honorable man."

#### § 457. INNUENDO.

Here the meaning is insinuated or implied instead of being directly asserted:

"We do not deny that he enjoyed the peace that passeth understanding, but the fact that he also enjoyed a living of over £1000 a year will not be without its significance in some minds."



"The fact that this book has reached its thirtieth edition might lead one to suppose that the Great Tribulation may be regarded by its author with something like complacency."

Fuller says of Camden, the antiquarian, who was said to be avaricious, "He had a number of coins of the early Roman emperors, and a good many more of the later English kings."

Innuendo is the basis of a new kind of witticism which has had some popularity of late, as—

"A man attempted to kindle a fire with a keg of gunpowder. His funeral was very largely attended."

§ 458. SARCASM.

Sarcasm may be defined as vituperation softened and expressed by means of irony and innuendo :

"I ask this House, Is there no control to its authority? I hope I shall offend no man when I intimate that two limits exist—nature and the Constitution. Should this House undertake to declare that this atmosphere should no longer surround us, that water should cease to flow, that gravity should not hereafter operate, . . . I think I may venture to affirm that, such a law to the contrary notwithstanding, the air would continue to circulate, the Mississippi, the Hudson, and the Potomac would hurl their floods to the ocean."—JOSIAH QUINCEY.

§ 459. SNEER.

This involves contemptuous depreciation, sometimes expressed directly, and sometimes indirectly, by means of irony or innuendo. The more effective is the latter kind, which is described and applied by Pope in the following lines :

"Damn with faint praise, assent with civil leer,  
And without sneering teach the rest to sneer."

There is also a milder sort, which may be observed in an affected indifference to the most important causes. This is called the *nil admirari* sentiment, and its purpose is to lead to the conclusion that because the one who exhibits it can admire nothing, therefore that nothing is worthy of admiration.

§ 460. THE POWER OF THE RIDICULOUS.

The ridiculous is a formidable weapon of attack, the power of which may be seen in the history of literature and in the

events of the past. Men can endure hatred better than laughter. When a government or an institution is only odious it may be safe, but when it becomes ridiculous, then the hour of its fall is near. Nowhere is the truth of this so strikingly shown as in France. The government of Louis XV. was called a despotism tempered by epigrams; the mockers and sneerers of the *salon* were set against the soldiers and courtiers of the palace; and the wits and satirists proved to be the forerunners, if not the framers, of the Revolution. Louis XVI., derided through life, could only atone for living feebly by dying bravely. Napoleon dreaded the terrors of wit more than those of war; and strove to supplement his victories abroad by silencing the press at home, and stilling the voice of society. But such subtle enemies were not so easily overcome; they were active under the Empire, and still more so under the Restoration, when they made the name of Bourbon a byword for incurable stupidity. Louis Philippe, who began to reign amid the acclamations of all, quickly gained the sobriquet of the "Bourgeois King," and his very face was laughed at in the innumerable caricatures of the "pear." Louis Napoleon's triumphant ambition was assailed by the scornful epithets of Victor Hugo, and he was finally goaded to ruin by the fierce sarcasms of Rochefort and the irreconcilables.

§ 461. THE LEGITIMATE USE OF THE RIDICULOUS.

The legitimate use of the ridiculous may be seen when it is directed against acknowledged evils. Of this we have examples in all ages. The keen wit of Horace was levelled at the weaknesses of one period, while the vices of another were assailed by the fiery satire of Juvenal. Carlyle and Thackeray in our own days have made war upon the follies and hypocrisies of modern social life. In every age there have been those who with this weapon have successfully attacked abuses in philosophy, literature, religion, and politics which would have been impregnable to any other assailants.

§ 462. ABUSE OF THE RIDICULOUS.

The abuse of the ridiculous may be seen where it is directed against that which is good. It then becomes the greatest of evils, since it perverts the judgment and confuses distinctions



of right and wrong. Ridicule is so powerful, and at the same time so insinuating, that it carries the hearer away in spite of himself; and a sneer may sometimes destroy the effect of the soundest reasoning. There is nothing so good, so pure, or so holy as to be beyond the reach of its attack. The sneer may be directed against virtue, honor, chivalry, chastity, religion, and all that is most precious to man. It may be aimed at the loftiest of truths, the most sublime of scenes, the most beautiful works of art, or the noblest writings. In such cases the sneer will ultimately recoil upon the one who uses it, yet, nevertheless, its immediate effect may be powerful.

In order to avoid the disastrous influence that may be exerted in this way, it is important for every one to distinguish between the use and the abuse of the ridiculous, and above all to learn to put a proper estimate upon the sneer. With this we must learn to deal as with an argument, not indeed to answer it at length, but at least to see whether it be just or not. A saying is current to the effect that a sneer is an argument that cannot be answered, but this is not true. A sneer can be answered, but it takes time and labor, and these cannot always be available.

To one who wishes to be fully equipped for every form of hostile attack, nothing is more important than a knowledge of the history of the ridiculous. In such a history not the least important part would be that which would be devoted to the sneerers of all ages. We should find that nearly everything which we now most revere has at one time been an object of these malignant assaults. We should see Socrates caricatured by Aristophanes; St. Paul mocked at by the Athenians; Columbus ridiculed by navigators; Galileo by philosophers; Milton by courtiers; Harvey and Jenner by physicians; George Peabody by brokers. We should find the steamboat, the railroad, and the electric telegraph assailed in their infancy by the same class of enemies. But Time comes forward at length to vindicate the great teacher or the great inventor; and the shafts thus misdirected recoil with fearful effect upon those who sent them forth.

The language used by Byron with reference to Tasso and the Duke of Ferrara may be applied to the great man and his detractors:



“Glory without end  
 Scattered the clouds away—and on that name attend  
 The tears and praises of all time; while thine  
 Would rot in its oblivion—in the sink  
 Of worthless dust.”

In view of the abuse of the ridiculous, we perceive the truth of the saying, “A sneer is a fool’s argument.”

## CHAPTER IV.

### THE FANTASTIC.

#### § 463. THE FANTASTIC.

THE fantastic in literature came into being during the Middle Ages. The conversion of the northern nations of Europe destroyed the supremacy of their gods, but did not remove them from the thoughts, fears, and affections of the people. These mythological beings lived anew in the common life of men; driven out from religion, they took up their abode in superstition; and inspired legends, traditions, and the great body of that humble literature known as Folk lore. The richest and most varied store of such productions of the fancy have been derived from the Teutonic nations. The Celts have contributed largely to the common stock, and much is also due to the Arabians. From the first of these sources we have received sylphs, gnomes, salamanders, sprites, elves, trolls, fairies, witches, goblins, and many others of a similar kind. From the Celts have been drawn all those wonderful beings which form the machinery of the Arthurian legends. From the Arabians we have obtained enchanters, djinns, afrits, peris, and the like. All these, combined and fused together, blended with Christian legends, and out of the union there arose new beings, such as the mediæval devil, with characteristics of horns, tail, and cloven hoof; the mediæval ghost, appearing at midnight and vanishing at cockcrow; the saint, with his power over demons; and all the world of the supernatural.

The result was a new element, which entered into modern

literature, and inspired it from the very first. We see its influence in the metrical romance, in Dante, Chaucer, Spenser, and Shakespeare, in Tasso and Ariosto; but its full presence and power can best be seen in works that are based altogether upon this element, such as the *Thousand and One Nights*, and all those fairy tales which have been for ages the delight of young and old, and have exerted no small influence upon literature. This influence shows itself in the effort made by some imaginative writers to form for themselves new scenes and characters which shall rival these time-honored creations of the past. Some of their works do not rise above the level of the common ghost-story; but others are of a far higher order, and may be illustrated in prose by Schiller's *Ghost Seer* and Bulwer's *Strange Story*, and in poetry by Goethe's *Faust* and Coleridge's *Ancient Mariner*.

The fantastic in literature may be defined as the unrestrained exercise of fancy, where the writer ventures into regions of wild and unbridled speculation, and creates new scenes and new characters, which present a strange compound of the natural and supernatural. Here the beautiful and the sublime are intermingled with the ridiculous, and there result two distinct elements, the first of which may be called the grotesque, and the second the horrible.

1. The grotesque.

The grotesque may be defined as the caricature of the beautiful, or, in other words, as the union of the beautiful with the ridiculous. Thus, in art, a carved face may have well-formed features, but if these are distorted by an exaggerated grimace it becomes grotesque. This is not to be confounded with the ugly, which is simply repulsive; whereas in this case there is no repulsiveness. In literature it is found wherever sentiments and language, pleasing in themselves, are distorted and perverted in a ridiculous fashion. Examples may be found in the *Ingoldsby Legends*, and in many of the German stories of Zschokke and E. T. A. Hoffmann.

2. The horrible.

While the grotesque represents one side of the fantastic, the other may be found in the horrible. This may be considered as the caricature of the sublime, or the association of the sublime with the ridiculous. The horrible is never far removed

from the grotesque; and even where the ridiculous is not at all visible, there is often an undercurrent of grim and ghastly humor. Examples may be found in many of the tales of Edgar A. Poe, especially the "Murder in the Rue Morgue" and "Facts in the Case of M. Valdemar;" in De Quincey's "Avenger" and "Murder one of the Fine Arts;" in Lewis's "Monk;" Mrs. Radcliffe's "Mysteries of Udolpho;" and Mrs. Shelley's "Frankenstein."

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## CHAPTER V.

### THE DESIRES.

#### § 464. THE DESIRES.

DESIRES are twofold, animal and mental. The animal desires are called appetites, and include hunger, thirst, sleepiness, etc. The mental desires belong to the emotions, and include chiefly the following, from which again many subordinate desires arise: 1. Self-preservation; 2. self-esteem; 3. ambition; 4. avarice; 5. the desire for knowledge.

#### § 465. SELF-PRESERVATION.

1. The love of life is a necessity of our nature, and inseparable from our constitution. It forms the motive for actions that may be either good or evil, noble or base. As it is common to all mankind, it is illustrated in all literature. Its results are twofold: first, good, when it leads to strenuous endeavor; and, secondly, evil, when it tends to cowardice or baseness. History and fiction are full of examples of each. The *Odyssey* presents the long struggle for life carried on by Ulysses against many perils. The *Anabasis* describes the struggle of the ten thousand Greeks, who pursue their march amid innumerable dangers, and toil on with unsurpassed heroism. Still more striking is the result when this feeling, which is the strongest in man, is cast aside, and deeds of valor are done in contempt of death. This has been felt by poets of every age and nation to be the highest and most ennobling theme.



## § 466. SELF-ESTEEM.

2. Self-esteem leads to the loftier feeling of pride, or the lesser one of vanity and self-conceit. The former is often the mark of the greatest characters, and is associated with many high qualities. In itself it may be a most powerful aid to human effort. Vanity, on the other hand, is a petty feeling which is an element of weakness. There is what is called a proper pride, which saves from baseness or dishonor; and there is a lofty pride which sometimes arises from conscious superiority. It is this which history mentions in connection with Alexander, who, when Parmenio says that he would accept the offer of Darius, replies—"So would I were I Parmenio." It also is illustrated in Cæsar's "Aut Cæsar aut nullus." And again in his words to the terrified boatman—"Quid times, Cæsarem vehis?" The greatest conception of human genius—the Satan of Milton—owes his greatness to pride, which is visible in all his words and actions.

## § 467. AMBITION.

3. Ambition may be the love of fame, power, or pre-eminence. It is closely associated with pride, though it frequently exists without it.

The desire for fame has its noble as well as its ignoble side. Poets hope for immortality. "Exegi," says Horace, "monumentum ære perennius." Kings aspire to found a dynasty; lesser mortals to establish a family, or in some other way to perpetuate their memory. The desire to have a good name among men, which is one form of this feeling, is laudable and beneficial. To be indifferent to this would be taken as the mark of a grovelling mind. No one of good character would be content to bear an evil reputation.

There is a morbid love of notoriety which prefers even infamy to obscurity, and marks the evil side of this desire. Empedocles jumped into Etna for this; and for this Eratosthenes set fire to the temple of Diana. Of this class also are those conceited mortals who attitudinize, pose for effect, and appear always to be talking to imaginary audiences. But the love of fame is so strong that some philosophers consider it a fair substitute for the Christian immortality.

The desire for power is another form of ambition. Some value this for itself, others care nothing for it unless it is accompanied with all its trappings and decorations. Even Cromwell was not altogether satisfied with the solid reality, but sighed in secret for that unattainable "bauble"—the crown. Power was never held more modestly than by the great Hildebrand, when he stood behind the throne through several successive papacies, and brought forward measures the effect of which are still felt.

Power is wielded by men as kings, ministers, generals, reformers, philosophers, statesmen, orators. Some men, like Julius Cæsar, Charlemagne, Alfred the Great, represent nearly all these at the same time. The visit of Milton to Galileo has often been described as an interview of two supreme powers in different departments, the one of poetry, the other of science.

Power is also wielded by women. There is the power of wit or brilliant social attraction, such as was exercised by Lady Mary Wortley Montague, Madame de Rémusat, Lady Holland; of great artistic talent, like that of Siddons, Lind, Grisi; of literary genius, like that of George Sand or George Eliot; and, above all, the irresistible power of beauty, like that of Helen or Cleopatra, which, after living its life in the real world, rises to an immortal life in the world of literature.

This desire for power of some kind is universal and ever active. There is a deep truth in the words which Milton puts into the mouth of Satan :

"Fallen cherub, to be weak is miserable,  
Doing or suffering."

In literature nothing is more impressive than the display of power. Achilles puts armies to flight; Alexander sighs for more worlds to conquer; Hannibal thunders at the gates of Rome. These and others remain as great monumental figures arising out of the past, to which successive ages look back in wonder and admiration.

The desire for pre-eminence constitutes another force in life and literature. The remote cause of the whole "tale of Troy divine" was a struggle for this on the part of the three goddesses; and the judgment of Paris wrapped a world in flames. Like the struggle for power, this has filled the pages of history and fiction.

It is conspicuous in the Iliad, where Agamemnon chooses to assert his dignity too offensively by the unpardonable insult to Achilles; and it is shown still more strongly in Paradise Lost, where Satan contended with

“Heaven’s perpetual King,  
And put to proof his high supremacy;”

and still after his overthrow decides that it is

“Better to reign in hell than serve in heaven.”

In modern fiction this feeling has a prominent place, being exhibited in such fruitful themes as the struggle for a rise in life and social advancement.

§ 468. AVARICE.

4. The Cræsus and Crassuses—the millionaires of the past and of the present—have no direct influence on literature; but the feeling of avarice is widespread, and, together with the love which all possess for whatever is rich and splendid, may be shown to have an indirect effect.

1st. The workings of this feeling may be made use of to point a moral, as when the man who has sacrificed all for wealth is represented as being more miserable than his neighbors.

2d. Appeals may be made to the love of what is rich and splendid, as in Milton’s description of the throne of Satan. Such passages act as a stimulus to the mind. This love of barbaric pearl and gold is very visible in the Arabian Nights.

3d. It serves as a *motif* in works of fiction. Thus the “Count of Monte Christo” turns upon the discovery of an enormous treasure, and the use that is made of it. The “Wandering Jew” of Eugene Sue has for its *motif* the effort to acquire possession of an incalculable sum of money that has been accumulating for many years.

§ 469. THE DESIRE FOR KNOWLEDGE.

5. This is the purest and noblest of all, and serves as the ultimate cause and also as the animating force of the highest departments of literature. History records the struggles after knowledge of those ancient philosophers of China, India,



Greece, and Italy, who lived lives which were more admirable than those of the kings and conquerors who were their contemporaries. The men of knowledge and wisdom are always rivals in fame of the men of prowess and action; nor is it easy to decide who is the greater when we compare such men as Aristotle and Alexander, Cicero and Cæsar; when we estimate the separate renown of Milton and Cromwell, Goethe and Napoleon.

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## CHAPTER VI.

### THE AFFECTIONS.

#### § 470. THE AFFECTIONS.

THE affections and passions have much in common, and differ from one another not so much in kind as in degree. By the affections is generally meant a calm and settled state of mind, whether it be swayed by attraction or repulsion. By the passions is meant a vehement and agitated feeling. Thus the feelings of parental or fraternal love are called affections, while the state of mind that exists between two lovers is called the love passion.

The affections are chiefly the following: Parental, filial, fraternal, conjugal; friendship, esteem, veneration, gratitude, patriotism, philanthropy; the moral affections; the religious affections.

The affections hold an equally prominent place in narrative and expository literature, since in the former they are the subjects of portrayal, and in the latter means of persuasion.

Great stress is laid upon parental affection in the Sacred Scriptures. A large portion of the book of Genesis is taken up with the fatherly love of Abraham, Isaac, and Jacob. Homer presents us with the piteous figure of the aged Priam; Euripides with the sorrowful Hecuba; Shakespeare delineates the stricken father in *Lear* and the despairing mother in *Constance*.

Filial affection is associated with paternal, as in Shakespeare's *Cordelia*; but sometimes it receives chief stress, as in the *Antigone* of Sophocles.

The fraternal has not proved so effective for literary handling as other affections, but the great figure of Antigone is a case where this is made the all-ruling motive, upon which turns the whole action of a play. Byron's lines to his sister, inspired by this feeling, are full of tender pathos.

The *Alcestis* of Euripides affords the greatest example in literature of the display of conjugal affection; for here it is made stronger than any other, and the devoted wife sacrifices all other feelings to her love for her husband. Tennyson's "*Miller's Daughter*" celebrates this feeling in exquisite verse.

Ancient literature abounds in passages illustrative of friendship. Damon and Pythias, Orestes and Pylades, have become household words. It has received many beautiful commemorations in modern literature, of which Milton's "*Lycidas*" and Tennyson's "*In Memoriam*" are chief. But never has friendship been so strongly expressed, nowhere has it risen to such a height or exhibited such tenderness, as in the song of lamentation which David poured forth over Jonathan.

To the milder sentiment of esteem literature owes much. It is the foundation of all expressions of approval, of praise, eulogy, panegyric, and the like, to which may be added much of the language of benediction.

Veneration rises higher than esteem, and is exhibited towards any great and noble character, especially among those who have lived in the past. Ben Jonson's lines on Shakespeare may not, perhaps, rise beyond the language of high eulogy, but Milton's lines on the same subject show profound veneration:

"What needs my Shakespeare for his honored bones?"

Wordsworth's lines on Milton afford another example:

"His soul was like a star, and dwelt apart."

Gratitude is especially powerful in religious themes. It is usually intermingled with the sentiments of friendship, esteem, or veneration, and other affections, but especially the filial.

Patriotism has exerted a wide influence over classical and modern European literature. It is found in many works, like a widely diffused and all-pervading influence. In the histories of Herodotus and Livy its power never slackens. Among dra-



matic works it is conspicuous in the *Œdipus at Colonus*, especially in the enthusiastic choral song in praise of Athens. All departments of literature are full of its presence, but perhaps it is in oratory that it is most manifest.

Philanthropy is a modern sentiment, and owes its origin to Christianity, and the spread of the more humane and kindly feelings. The writings of Thomas Hood are full of this spirit in its best form, as the *Song of the Shirt*, and the *Bridge of Sighs*. Mrs. Browning's *Cry of the Children*, and other poems, exhibit the same, and it may be considered the chief element in the works of Dickens.

*Esprit de corps* is the attachment which one naturally conceives for his own immediate associates in any order, society, or class, and this feeling exercises an important influence over his life. The army, the navy, and the church form societies which possess strongly marked characteristics, not the least of which is the attachment of each individual to the community or to its subdivisions. In the army it is often as powerful as patriotism, in the church as religion. *Noblesse oblige* is the proud motto of an order which would do for itself what it would not do for its country. What is called Chauvinism is the manifestation of this feeling. The influence of *esprit de corps* in literature is extended, but neither powerful nor elevated.

Moral sentiments may be ranged under two grand classes—first, those which have to do with the sense of duty, including all those acts which are right or wrong; and, secondly, those which have to do with the sense of honor, including all those acts which are becoming or otherwise. The moral sentiments are perpetually active in all literature, in one way or another, whenever we are called upon to approve acts or to condemn them, as right or wrong. The standard of honor is above the standard of duty. It impels a man to do many things which are neither in the strict line of duty, nor amenable to classifications of right and wrong. Of such a nature was the act of Sydney in motioning away the cup of water. In the *Idyls of the King*, the characters, who are supposed to have lived in the sixth century, are represented as influenced by the law of chivalry, which law is expounded and illustrated in their persons, but especially in the loftily idealized Arthur.

Religious sentiments open a new world before us, in which



nearly all affections may be found. Their direct action may be seen described in the Sacred Scriptures, in the stories of the martyrs, religious biographies, and in the hymns and psalms of all ages. In another way the religious sentiments have so influenced man that they have given rise to a whole literature, with its own thoughts, aspirations, laws, vocabulary, and dialect—a literature which embraces poetry and prose, narrative and exposition; and which, though standing apart from secular literature, in many cases borders upon it, and at other times intermingles with it. In some nations, as the Hebrews, the whole literature is religious. In some ages, as in mediæval times, all thought is more or less tinged with religious sentiment. At the present day religious literature forms a vast and ever-increasing mass, including epic and lyric poetry, history and biography, prose fiction, dramatic writing, and oratory.

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## CHAPTER VII.

### THE PASSIONS.

#### § 471. THE PASSIONS.

THE passions comprehend all those vehement and agitated feelings which are associated with love and aversion, joy and sorrow.

#### § 472. LOVE.

The passion of love is restricted to that phase of feeling arising between the sexes known as the amatory passion. It is the most popular of all the motive powers in literature at the present day. Rising but gradually into prominence, it has been growing in importance from age to age, until it has become the never-ending theme of poetry, song, and story.

Its first appearance as an animating power in literature may be found in Greek lyrical poetry, such as the songs of Sappho; after this in the New Comedy, as it is called, when Menander made use of it instead of the satirical themes of his predecessors. Plautus and Terence translated or transferred these com-

edies to Latin. Virgil made use of the love passion in the *Æneid*. Ovid gave it greater prominence. The first "love story," in prose, which is at all like the modern novel, was the *Æthiopics* of Heliodorus. At the rise of modern literature amatory themes became pre-eminent alike with the Troubadours and Trouvères. Petrarch in lyric themes, Chaucer in narrative poetry, developed its influence still further; Shakespeare gave it prominence; and thus it rose until it became the chief theme of modern fiction in the poems of Scott, Byron, Tennyson, or still more in the writings of the great novelists.

The history of the rise and progress of the theme of amatory passion would include the writings of the Arabians, the metrical romance, the Arthurian and Carolingian epopœias, the modern drama, the modern novel, from Richardson and Fielding down to the present day, and a large portion of narrative poetry and of the drama.

§ 473. AVERSION.

This is the opposite of affection and of love, and ranges through every degree of feeling, from the mildest dislike to the most furious hate. It is sufficient in itself to be the animating principle of a great body of literature. The *Iliad* sings the wrath of Achilles. The Greek plays describe in various ways the anger of the gods. This feeling is particularly visible in the plays on the subject of *Œdipus* and *Agamemnon*. The *Æneid* attributes the struggles and sufferings of *Æneas* to the implacable wrath of cruel *Juno*. This divine anger is prominent among all the themes of ancient literature. History, again, describes the hate of peoples, their fury in battles, the encounter of foes, the ever-varying progress of wrong and of vengeance.

The expression of the passions, as found in literature, is a profitable study, but nowhere is there such variety as where the different degrees of aversion are to be unfolded. Some of these may be found in the following examples.

Dislike. *Cæsar* expresses his dislike of *Cassius* in the well-known words to *Antony* :

" Yond' *Cassius* has a lean and hungry look ;  
He thinks too much : such men are dangerous."

Blame. The language of blame is similar ; as when *Cassius* says :

" You wrong me every way, you wrong me, *Brutus*."

Wrath. The scene between Satan and Death exhibits this passion in an intense degree :

“Art thou that traitor angel—art thou he  
That first broke peace in heaven?”

Hate. Milton has endowed Satan with invincible resolution and implacable hate :

“What though the field be lost?  
All is not lost—the unconquerable will  
And study of revenge, immortal hate.  
And what is else not to be overcome,  
All these remain.”

Denunciation. This is common in oratory. The vehement onset of Chatham on Lord Suffolk is a memorable example :

“These abominable principles, and this more abominable avowal of them, demand the most decisive indignation.”

The war passion. This is akin to wrath and hate. It is found in many war songs, particularly the Marseillaise.

Scorn :

“Know ye not me? Ye knew me once no mate  
For you, there sitting where ye durst not soar;  
Not to know me argues yourselves unknown,  
The lowest of your throng.”

Defiance :

“Come one, come all; this rock shall fly  
From its firm base as soon as I.”

Menace—cataplexis :

“Back to thy punishment,  
False fugitive, and to thy speed add wings,  
Lest with a whip of scorpions I pursue  
Thy lingering, or with one stroke of this dart  
Strange horror seize thee, and pangs unfelt before.”

Execration—anathema :

“Be then His love accursed, since love or hate,  
To me alike, it deals eternal woe:  
Nay, cursed be thou; since against His thy will  
Chose freely what it now so justly rues.”



Jealousy :

"But oh! what damned minutes tells he o'er,  
Who dotes, yet doubts; suspects, yet strongly loves."

Revenge :

"I will feed fat the ancient grudge I bear him."

§ 474. PASSIONS ASSOCIATED WITH HAPPINESS.

Joy is most commonly found in amatory poetry, where the theme is such as leads to joyous anticipations, or joy in the possession of the object. In Tennyson's *Maud* there are very vivid expressions of this nature :

"She is coming, my own, my sweet."

Delight is a keener and livelier joy, with greater extravagance of expression. A passionate delight often marks Moore's amatory effusions : as—

"And oh! if there be an elysium on earth,  
It is this—it is this."

Enthusiasm is a high elevation of feeling, which, when united with true poetic genius, gives rise to the noblest lyric poetry, such as Coleridge's *Chamouni* and Shelley's *Skylark*; while in orations it leads to that fine fervor and headlong impetuosity which mark the most powerful eloquence.

Triumph is visible in many national songs, in the battle-pieces of Campbell, and in many poems of all ages. An example is found in the song of Miriam :

"Sound the loud timbrel o'er Egypt's dark sea,  
Jehovah hath triumphed, his people are free."

Revelry is chiefly the characteristic of Bacchanalian songs, and is best illustrated by those of Moore :

"Fill the bowl with flowers of soul."

§ 475. PASSIONS ASSOCIATED WITH SORROW.

The expression of the passions in cases of sorrow is more diversified than in cases of happiness, and as a theme it is more widely extended.

The tenderest expressions of grief are those of a parent.

Moir's Casa Wappy and Mrs. Browning's *De Profundis* are memorable examples.

A fine melancholy pervades all the writings of some poets, and sometimes the chief portion of a national literature will have this characteristic. This has been remarked in the Scottish ballads, such as *Lochaber*, *Bonnie Doon*, and "I'm wearin' awa, Jean."

Pity for the sufferings of others is as effective in literature as when the poet bewails his own sufferings :

"O, it was pitiful,  
Near a whole city full,  
Home she had none !"

Sympathy is closely allied to pity. Nowhere is this more tenderly expressed than in the lines of the *Stabat Mater* :

"Who, on Christ's dear mother gazing,  
Bowed with sorrow so amazing,  
Born of woman, would not weep?"

Expressions of fear, dismay, or similar feelings abound in poetry and oratory. Jefferson says :

"I tremble for my country when I reflect that God is just."

This is the burden of the *Dies Iræ* :

"O that day, that day of mourning!  
Day when from the dust returning  
Man for judgment shall prepare him.  
Spare, O God, in mercy spare him !"

Dejection may be associated with melancholy, but is stronger, and may be found deepening into extreme gloom, as in Gray's *Ode on Eton College*.

Regret for past actions is associated with dejection, and goes beyond it :

"O had his powerful destiny ordained  
Me some inferior angel. I had stood  
Then happy : no unbounded hope had raised  
Ambition !"

Repentance is associated with regret, but also with self-reproach. It is most commonly seen in religious hymns :

"Depth of mercy, can there be  
Mercy still resolved for me !"

Remorse is repentance with such strong self-reproach as to be almost without hope :

“O my offence is rank, it smells to heaven.”

Despair often accompanies remorse. Poe's Raven is inspired by both of these :

“And my soul from out that shadow that lies floating on the floor  
Shall be lifted nevermore.”

Sometimes despair arises from suffering without any remorse. So in Prometheus :

“For this wandering, ever longer, evermore,  
Hath o'erworn me ;  
And I know not on what shore  
I can rest from my despair.”

## CHAPTER VIII.

### THE LITERATURE OF THE DESIRES, AFFECTIONS, AND PASSIONS.

#### § 476. THE LITERATURE OF THE DESIRES, AFFECTIONS, AND PASSIONS.

THE literature of the desires, affections, and passions may be divided into two classes, according as it is concerned with the state of happiness or that of sorrow.

The state of happiness belongs to the indulgence of the desires, affections, or passions. This indulgence may take place in two ways :

1st. By hope, which is the anticipation or expectation of such indulgence.

2d. By the actual possession of the objects of such feelings.

The state of sorrow belongs to the non-indulgence of these feelings. Indulgence may be prevented in two ways :

1st. By being baffled or disappointed in them, or wounded in any way in the possession of them.



2d. By being in a condition in which the satisfaction in such feelings is unattainable.

By means of sympathy, happiness or sorrow may arise under another form through the power which we have of identifying ourselves with the feelings of others, so that we rejoice or suffer along with them. It is through this feeling of sympathy that the literature of the desires, affections, or passions exerts its power.

§ 477. LITERATURE CONNECTED WITH THE STATE OF  
HAPPINESS.

1. Literature connected with the state of happiness.

This includes literature in all its brighter aspects: narrative, which deals with the progress of men towards the attainment of hope; and exposition, which deals with encouragement and gratification of feeling. This has already been sufficiently illustrated.

§ 478. LITERATURE CONNECTED WITH THE STATE OF SORROW.

2. Literature connected with the state of sorrow.

The pathetic is of every conceivable degree, from the lowest to the loftiest; sometimes rising so high as to equal the sublime, or even surpass it; at other times blending itself with the beautiful; while in every case it preserves its own characteristics.

The pathetic is the purest of all influences which can affect us. It is lofty, tender, holy; it is felt most deeply; and while it is most profound in its effects, it is also most enduring. The most earnest books are the most pathetic; for in the most earnest natures human sorrow is always felt the most strongly, and this feeling is reproduced in their words.

The pathetic is associated equally with the most simple expressions and the most elaborate. From extreme simplicity it gains, perhaps, its greatest power; for the works which in all ages have most moved the heart and excited warm human sympathy have been those which are distinguished for unpretending simplicity of diction, such as old ballads, songs, and unaffected narrative. Yet it would be a mistake to confine the expression of this quality to simple words, for there are departments of literature which are at once most musical, most

melancholy; and the pathetic is so rich and so many-sided that it may well claim the exercise of the utmost resources of language.

§ 479. THE PATHETIC IN THE SACRED SCRIPTURES.

The sphere of the pathetic is commensurate with literature itself, and nowhere does it appear more strikingly displayed than in the oldest writings with which we are familiar, namely, those of the Hebrews. Apart from any other deeper cause, this may be accounted for in the same way that the predominance of the sublime in the same literature is accounted for. It is due to the character of the race, and also to the nature of the subjects treated of. These Scriptures treat of the emotional nature of man, his relations with God; of sin, remorse, repentance, sorrow, grief, and suffering. The pathetic is prominent through all the book of Genesis, especially in the lives of Abraham, Isaac, Jacob, and Joseph, and constantly reappears in the other narrative books. It animates most of the Psalms, particularly the penitential ones; it is visible through all the writings of the prophets; while in the New Testament the Apocalypse presents us with sublimity and pathos intermingled. But it is in the Gospels that we are to look for the highest examples. Here all pathos finds its consummation; it becomes sublime; it goes beyond the sublime—it is divine.

§ 480. IN CLASSICAL LITERATURE.

Turning to classical antiquity, we find not much in the mythology, but much in the literature. The simple pathos of some of Homer's descriptions resembles that of the book of Genesis. Hector with his wife and child; the sorrow-stricken Priam; the recognition of Ulysses by his faithful dog, are among those touches of nature by which the heart is moved. In tragedy the pathetic holds a foremost place, since it deals with sorrow; and though the woes are sometimes too colossal for human interest, yet there are not wanting instances of a kind which awakens a fellow-feeling. Euripides has been called the poet of pathos, and through many of his plays there prevails the central figure of a sorrowing woman—the Alcestis, dying for her husband and parting with her children; Medea, the injured wife, struggling with a mother's love; the Electra, mourning



for mother and brother; the Hecuba, reft of all her children, and standing alone, a stricken mother—the *Mater Dolorosa* of Greek literature.

In Latin there is less of this, for the Roman nature was more stern and practical; and the Roman literature was imitative and artificial.

§ 481. IN MEDIÆVAL LITERATURE.

Mediæval literature shows still more of this. A deeper and tenderer spirit had been introduced by Christianity. There are three great instances in which the pathetic exerted an extraordinary power.

1. The Latin hymns of the Church. These reflected the sentiments of religion, and while strains of rejoicing arose at times in view of the heavenly Jerusalem, the strains of sadness, enforced by the presence of sin, prevailed. Of all these, two stand pre-eminent—the *Stabat Mater*, which unfolds in immortal verse the woes of the *Mater Dolorosa*; and the *Dies Iræ*, which blends with the sublimest imagery the most mournful accents of sadness.

2. The metrical romance and ballad literature. These compositions blend love and war, and unite with them an indescribable pathos; valor is now united with tenderness; the hero is no longer a stoic, he is a man, and is not ashamed of tears. Woman, too, comes forward to take up a place in literature, side by side with man. Chivalry has given her a dignity unknown before. The Arthurian and Carlovingian epopœias are full of the new gospel of chivalry, and intermingle war, love, religion.

3. Dante, the great overshadowing figure of the Middle Ages, was the poet of woe. In the *Inferno* and *Purgatorio* there is scarcely a ray of light to relieve the darkness of that gloom through which his spirit wandered; and even the *Paradiso* could not dissipate its shadow. The pathos of the *Inferno* is overpowering. It is not his enemies only whom Dante finds there; but his friends, loved in former days, and now recognized in torment. The father of Cavalcanti, his teacher, Brunetto Latini, are those whose appearance wrings the poet's soul with anguish; while the sight of others, and the recital of their story, make him fall down senseless with horror and compassion.



## § 482. IN MODERN LITERATURE.

In modern literature the pathetic has always held, and continues to hold, a position of supreme influence. Chaucer, the father of English literature, unites it with his playful mirth, his fine delineations of character, his vigorous description. The *Knights Tale* and the *Man of Lawes Tale* are full of passages of tender pathos; while the *Clerkes Tale* belongs altogether to this class. Shakespeare gives us the great characters of the despairing Ophelia; the injured Catharine; the wronged Desdemona; the fallen Wolsey; with a host of others, among whom stands prominent the figure of King Lear. In the midst of the sublimity and beauty of *Paradise Lost*, the tender sadness of Eve's farewell to Paradise is not the least memorable. The poetry of Collins and Gray is deeply tinged with this. Addison intermingles it with his easy grace; and by this Goldsmith has made the *Vicar of Wakefield* immortal. Cowper, whose life was so full of melancholy, has communicated this feeling to his poetry; and Burns gives vocal expression to the sadness of Scottish music. Byron's poetry is full of gloom; Keats shows the melancholy that consumed him; but Thomas Hood used this power with greater effect, and the poet of wit and humor showed himself the poet of pathos, when his *Bridge of Sighs* drew tears from all England. Tennyson's *In Memoriam* affords an example of a great collection of poems devoted to this one theme; in Dickens and Thackeray, as in Thomas Hood, laughter is found near akin to tears; but, of all writers, no one except Dante has so uniformly and persistently made use of the pathetic as Mrs. Browning.

The pathetic is also a pervading element in that great body of writing known as religious literature. For the religion to which it is devoted is directed to all who "labor and are heavy laden;" and while the prosperous, the joyous, and the self-satisfied may turn away from it, the poor, the weak, the afflicted, and the mourner find in it a never-ending source of consolation.

## § 483. THE PATHETIC AN ANIMATING ELEMENT IN LITERATURE.

Looking back over the great animating elements of literature, we can see how the pathetic differs from them all.

The beautiful forms the broad and general basis of literature, as it does also of the fine arts. The sublime produces the highest manifestation of human genius. The ridiculous is a tremendous weapon of attack.

From all these the pathetic differs, as they all differ from one another. It rivals the beautiful in the breadth and comprehensiveness of its scope. It rivals the sublime in its lofty reach. From the ridiculous it stands apart, having nothing in common with it, yet in its power of assailing the feelings of man it is far superior. The ridiculous may excite fear, and terrify into submission; but the pathetic softens the heart, and draws it into willing obedience. As the love of Christ surpasses satire, as St. John transcends Voltaire, so does the pathetic surpass and transcend the ridiculous. The one may show its power by undermining the strength of dynasties and overthrowing governments; but the other is the central and animating principle of that kingdom of heaven which shall one day reign supreme, when all the kingdoms of this world shall be brought into subjection to him who is called the "Man of Sorrows."

It is an old saying, "Better is the house of mourning than the house of mirth." Of all the qualities of literature, none equals the pathetic for purity and elevation. "A thing of beauty is a joy forever;" but the pathetic is even more enduring. The joy that arises from the beautiful is after all a selfish joy; the pathetic leads a man away from himself to his fellow-man and to his God. And, therefore, it may be said that for mingled loftiness and sweetness—for its power to excite the holiest emotions—for its purifying effect on the heart and its elevating effect on the soul—for the living warmth and matchless human interest which it throws around that literature in which it may be present—for all these things, and for the reason that it is the strongest ally of Christianity itself, the highest place in literature must be given to the pathetic.

## CHAPTER IX.

## FORMS OF EXPRESSION ASSOCIATED WITH THE EMOTIONS AND PASSIONS.

## § 484. FORMS OF EXPRESSION ASSOCIATED WITH THE EMOTIONS.

It has already been shown that the figures of speech are closely associated with the emotions. Of some in particular this association is very evident; for instance, climax, personification, apostrophe, vision, hyperbole, etc. The application of these, however, to purposes of ornament or illustration is so marked that their true nature may be seen without reference to any display of feeling. But one figure—exclamation—has a different character, and is so closely associated with emotion that it might be regarded as possessing this for its characteristic rather than any other.

By the elder rhetoricians a large number of forms of expression were laid down as figures of speech, and were called figures of emotion. According to the definition of figures here adopted, these can scarcely be considered as properly assignable to any such class. To accept them as such would lead to an indefinite multiplication of figures of speech, which might finally include every expression of human thought. Yet some of these are interesting and valuable, as serving to show the mode in which an utterance may be given to strong feeling, and therefore, in concluding this subject, it will not be deemed irrelevant if some space is devoted to such forms of expression.

Nearly all of these, if not all of them, may in fact be considered as different forms of exclamation, and may be classified as follows:

1. Where superiority is implied on the part of the speaker.
2. Where inferiority is implied on the part of the speaker.
3. Where equality is implied between speaker and hearer.



4. Where a personal reference is made by the speaker to himself.

§ 485. WHERE SUPERIORITY IS IMPLIED ON THE PART OF THE SPEAKER.

1. Where superiority is implied on the part of the speaker.

Here the speaker assumes to some extent the tone of authority, and addresses the audience from a superior level. This class includes: 1st, command; 2d, prohibition; 3d, admonition; 4th, reproach; 5th, reproof; 6th, invitation.

1st. Command. Intense emotion may be expressed in this way, as in Satan's call to his followers:

"Awake, arise, or be forever fallen!"

And in that cry which bursts in upon Byron's description of the festivities at Brussels previous to Waterloo:

"Arm, arm—it is—it is the cannon's opening roar!"

But commands may be milder, and may serve to indicate merely an expression of the speaker's feeling, as in Lalla Rookh:

"Go, wing thy flight from star to star,  
Take all the pleasures of all the spheres,  
And multiply each through endless years,  
One moment in heaven is worth them all."

Or Tennyson:

"O hark! O hear! how thin and clear!"

2d. Prohibition is negative command, and shows the same variation from calmness up to intense feeling. "Tell me not of rights," cries Lord Brougham, "talk not of the property of the planter in his slaves." "Go home, if you dare," exclaims Clay; "go home, if you can, to your constituents, and tell them that you voted it down." "Is it that insidious smile," says Patrick Henry, "with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss."

3d. Admonition—warning. This implies stronger emotion than usual, with something of anxiety. It prevails in sermons,

but is also not unfrequent in oratory generally. "You are standing on the brink of a precipice," says Lord Brougham to the House of Lords in his defence of Queen Caroline; "beware! It will go forth your judgment, if sentence shall go against the queen. But it will be the only judgment you ever pronounced which, instead of reaching its object, will return, and bound back upon those who gave it." Again in his speech on negro slavery he utters this warning, "Now, then, let the planters beware—let their assemblies beware—let the government at home beware—let the Parliament beware."

4th. Reproach. This involves a still higher degree of emotion, and it implies an accusation against the hearers:

"O you hard hearts, you cruel men of Rome!  
Knew ye not Pompey?"

5th. Reproof—reprehension. This ascends still higher in feeling, and the speaker no longer implies an accusation, but makes it: "Arrogant mortal!" cried Kossuth. "Thou dust before God!"

6th. Invitation. This involves kindly feeling; as, "Ho, every one that thirsteth, come ye to the waters!" It is most common in religious poetry and oratory.

§ 486. WHERE INFERIORITY IS IMPLIED ON THE PART OF THE  
SPEAKER.

2. Where inferiority is implied on the part of the speaker.

Here the speaker regards the audience as in some sort placed above him. This class includes: 1st, appeal; 2d, invocation; 3d, entreaty; 4th, adoration; 5th, desire.; 6th, adjuration.

1st. Appeal. An appeal may be either general or particular. The general appeal is made to the whole community of readers, or to the whole audience of an orator, as in Curran's speech in behalf of Rowan.

"I put it to your oaths—do you think that a blessing of that kind—that a victory obtained by justice over bigotry and oppression—should have a stigma cast upon it by an ignominious sentence?"

The particular appeal may be made to a class of men, as in Chatham's speech on the Address to the Throne:

"I call upon that right reverend and this most learned bench to vindicate the religion of their God, to support the justice of their country. I call upon the bishops to interpose the unsullied sanctity of their lawn, upon the judges to interpose the purity of their ermine, to save us from this pollution. I call upon the honor of your lordships to reverence the dignity of your ancestors, and to maintain your own. I call upon the spirit and humanity of my country to vindicate the national character."

The particular appeal is also made to individuals, as in Sheil's reply to Lord Lyndhurst, where he makes a direct address to Sir Henry Hardinge :

"Tell me, for you were there—I appeal to the gallant soldier before me, from whose opinions I differ, but who bears, I know, a generous heart in an intrepid breast, . . . tell me if for an instant, when to hesitate for that instant was to be lost, the 'aliens' blanched?"

2d. Invocation. This is similar to appeal, and is closely associated with it, as in Chatham's speech, where, after the passage above quoted, he adds, "I invoke the genius of the Constitution." Invocation often assumes the character of apostrophe: as—

"Milton! thou shouldst be living at this hour,  
England hath need of thee."

A well-known form is found in the invocation of the Muse at the beginning of epic poems. It is very frequent in religious hymns, and is associated with prayer.

3d. Entreaty. In this there is implied a greater humiliation on the part of the speaker. Brougham, with all his rude energy, his vehemence, and his sarcasm, was by no means averse to this, for the most striking examples of entreaty are to be found in his orations. In his speech on Reform, he went so far as to drop on one knee while imploring the House not to refuse the bill. While defending Queen Caroline, he cries out :

"My Lords, I pray you to pause, I do earnestly beseech you to take heed. . . . Save the country, my Lords, from the horrors of this catastrophe; save yourselves from this peril; rescue that country of which you are the ornaments. . . . Save that country, that you may continue to adorn it; save the crown, which is in jeopardy; the aristocracy, which is shaken; save the altar, which must stagger with the blow that rends the kindred throne."

When entreaty is addressed to a higher than human power it becomes supplication or prayer, of which there is an example in the same speech, and following the passage just quoted :



"She wants no prayers of mine. But I do here pour forth my humble supplications at the Throne of Mercy that that mercy may be poured down upon the people in a larger measure than the merits of their rulers may deserve, and that your hearts may be turned to justice."

4th. Adoration. This belongs to the religious emotions, and is generally confined to their expression. In all religious literature, in hymns, sermons, and narrative writings, the language of praise arises naturally and spontaneously. It may also be found in works that belong to general literature, when the theme is closely connected with religion. The hymn of Adam and Eve in *Paradise Lost* is an example :

"These are thy glorious works, Parent of good !  
Almighty, this thy universal frame."

In Thomson's *Seasons*, the concluding hymn affords another example of the same kind :

"These, as they change, Almighty Father, these  
Are but the varied God. The rolling year  
Is full of thee."

5th. Desire. In this class may be included expressions of desire, wishes, aspirations, which form some of the noblest passages of literature. All men feel the pathos of David's exclamation :

"Oh! that I had wings like a dove,  
For then would I fly away and be at rest ;  
I would hasten my escape  
From the windy storm and tempest."

The choral song in the *Œdipus Tyrannus* of Sophocles affords a sublime example :

"O that it were my lot  
To attain to perfect holiness in every word and deed,  
For which there are laid down laws sublime  
Which have their origin in highest heaven,  
Of which God is the father only,  
Which perishable human nature has not produced.  
Great is the Divinity within them,  
Nor ever waxeth old."

6th. Adjuration—oath. Under this head may also be included all forms of oath and adjuration. These are associated with strong emotion, and are not uncommon in poetry and

oratory. The most famous example is the Oath of Demosthenes by those who fought at Marathon, quoted elsewhere.

§ 487. WHERE EQUALITY IS IMPLIED BETWEEN SPEAKER AND HEARER.

3. Where equality is implied between speaker and hearer.

This class includes: 1st, exhortation; 2d, assertion; 3d, denial; 4th, remonstrance; 5th, protest.

1st. Exhortation. This is common in oratory, particularly in sermons. In general literature it is also found, but especially in poetry. Of this kind are many lyrical poems, among which may be mentioned the thrilling song of Burns, "Scots wha hae." It is common in dramatic literature, of which Shakespeare's Henry the Fifth may afford an example:

"Once more unto the breach, dear friends, once more—  
Or close the wall up with our English dead!"

2d. Assertion. This is an accompaniment of emotion, and assumes many forms, among which the general character is the same. An example of this may be found in Patrick Henry's emphatic words:

"We must fight—I repeat it, sir, we must fight! This war is inevitable, and let it come. I repeat it, sir—let it come."

3d. Denial is another form of assertion:

"Sir, we are not weak," cries Patrick Henry, "if we make a proper use of those means which the God of nature hath placed in our power."

Another example may be found in a speech of Kossuth on the Hungarian Revolution:

"They say it is I who have inspired them. No! a thousand times no! It is they who have inspired me."

"Talk not of the property of the planter in his slaves," says Lord Brougham, "I deny his right, I acknowledge not the property."

4th. Remonstrance:

"Our brethren are already in the field. Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear or peace so sweet as to be purchased at the price of chains and slavery? Forbid it, Almighty Power!"—PATRICK HENRY.

## 5th. Protest :

"Against the bill I protest in the name of the Irish people and in the face of heaven. I protest against the power granted to the Lord-lieutenant to prevent meetings, no matter for what purpose they might be convened. All I ask for my country is justice."—DANIEL O'CONNELL.

## § 488. WHERE A REFERENCE IS MADE BY THE SPEAKER TO HIMSELF.

## 4. Where a reference is made by a speaker to himself.

In writing or speaking, additional force is often given by unusual and emphatic assertion of personal belief, opinion, or feeling.

1st. Direct assertion. This is the plainest form of personal reference, and abounds in oratory. A well-known example may be found in Chatham's fine outburst of feeling :

"If I were an American as I am an Englishman, while a foreign troop was landed in my country, I would never lay down my arms—never ! never ! never !"

"As for me," cries Patrick Henry, "give me liberty or give me death !"

"As for myself," says Kossuth, "it was my duty to speak, but the grandeur of the moment and the rushing waves of sentiment benumbed my tongue."

2d. Excuse—vindication. When a writer or speaker is in any way set on his defence, a personal allusion takes this form. A passage of this character is found in St. Paul's Second Epistle to the Corinthians :

"Are they Hebrews ? So am I. Are they Israelites ? So am I . . . Are they ministers of Christ ? . . . I am more ; in labors more abundant."

Byron also gives utterance to the same in passionate lines :

"Hear me, my mother earth, behold me, heaven,  
Have I not had to wrestle with my lot ?  
Have I not suffered things to be forgiven ?  
Have I not had my brain seared, my heart riven ?  
Hopes sapped, name blighted, life's life lied away ?"

3d. Apology. This is closely associated with the preceding. It is often used for the sake of giving emphasis. Thus, in Kossuth's speech on the Hungarian Revolution, he says :



*Expressions Denoting Emotions and Passions.* 455

“Pardon me my emotion—the shadows of our martyrs passed before my eyes ; I heard the millions of my native land once more shouting—liberty or death !”

4th. Disclaimer. Another form of reference to one’s self is in disclaimer :

“Perhaps,” says Kossuth, “there might be some glory in inspiring such a nation, and to such a degree. But I cannot accept the praise. No ; it is not I who inspired the Hungarian people ; it was the Hungarian people who inspired me.”

PART VI.  
THE GENERAL DEPARTMENTS  
OF LITERATURE.

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CHAPTER I.  
DESCRIPTION.

§ 489. LITERATURE DEFINED AND CLASSIFIED.

LITERATURE in its most general signification means all the written productions of a nation; but in its stricter sense it comprehends only those writings which come within the sphere of rhetoric, excluding works devoted to learning and science. It is sometimes specified by the terms "elegant" or "polite" literature, or "letters."

A fully equipped literature has various departments, which differ from each other in important respects, and are marked by distinct peculiarities of form and treatment. These will now be considered in the following order: 1. Description; 2. Narration; 3. Exposition; 4. Oratory; 5. Dialogue; 6. Drama; 7. Poetry.

§ 490. OBJECTIVE DESCRIPTION.

Description is of two kinds, referring, first, to objects perceptible to the senses; and, secondly, to subjects cognizable by the mind. To these the names objective and subjective have respectively been given. Although such an application of these terms may be regarded as not philosophically accurate, yet it may be defended, first, because it is sanctioned by the best authority; and, secondly, because there is no other way by which the two kinds of description can be so well designated.

Of these, objective description will be first considered. This refers, in the first place, to objects in a state of rest, including the works of nature and the works of man.

The description of natural objects is most conspicuous in books of travel or adventure. Thus in Kane's voyages to the Arctic regions a large portion is necessarily devoted to the physical features of the places visited—the fields of ice, the vast bergs, the rugged shores, and the celestial phenomena. Livingstone's travels in Africa present the reader with striking and novel scenes encountered there. Into most narrative works description enters largely, and many narrative writers have excelled in this respect. This was the case with Sir Walter Scott, who intermingles these two kinds of composition in nearly all his works, whether prose or poetry. In William Black's *Strange Adventures of a Phaeton* the descriptions form the greater, if not the more important part of the book. The same thing may be found even in scientific writings, especially those which, like the works of Nichol or Proctor, appeal to the popular taste. The astronomer or the geologist may describe the phenomena of the heavens or the earth, and be enabled in this way to make his writing more agreeable, if not more perspicuous.

The works of man afford a wider field for description, and are dealt with in all writings which give an account of cities or civilized countries, for here they are necessarily more important than those of nature. In general, the two—natural scenery and human handiwork—are equally regarded, and both forms of description are found to an almost equal degree in narrative writing. Thus Kinglake's *Eothen* refers to the works of nature and of man. In history it is often necessary to give an account of the natural features of a country, or of the scene of any event, or of the appearance of a city with whose fortunes the writer is concerned. Thus Gibbon pauses in his narrative to give an animated account of the place chosen by Constantine for his new capital, and in Prescott's histories the descriptions of the wonders of Mexico and Peru are among the most captivating, if not the most meritorious passages. Beckford's *Vathek* is a narrative work, in which the best parts are descriptions, such as that of the Hall of Eblis.



Works of art form an excellent means for the display of descriptive power. To the sympathetic mind there is in them a suggestiveness which is greater than that of other works of man. For the artist has already endowed his work with his own conception, and the writer has but to seize this and put it into expression. Ruskin's glowing descriptions of the pictures of Turner may serve to illustrate the inspiration which may be drawn from painting; the suggestive power of architecture may be seen in the description of St. Peter's in *Childe Harold*; while the same poem shows the influence of sculpture upon one who can apprehend its meaning in the fervid descriptions of the *Venus de' Medici*, the *Apollo Belvedere*, the *Laocoon*, and the *Dying Gladiator*.

Objective description refers in the second place to objects in a state of motion or action.

This is of a higher order than the preceding kind, since it approaches to the life and activity of narrative, is more stimulating to the writer, and more influential over the reader. Under this head is comprised all movement, whether in inanimate nature or among living beings.

The flow of rivers, the rush of cataracts, the struggle of ocean-billows, the war of the elements, the eruption of volcanoes, and all similar movements of natural objects form subject-matter for this kind of description. Illustrations may be found in Byron's *Thunder-storm among the Alps*, Coleridge's *Hymn in the Vale of Chamouni*, but the most sublime example is Goethe's *Song of the Angels in Faust*:

RAPHAEL.

"The sun in wonted wise is sounding  
 With brother spheres a rival song;  
 And on his destined circuit bounding,  
 With thunder-steps he speeds along.  
 The sight gives angels strength, though greater  
 Than angels' utmost thoughts sublime;  
 And all thy wondrous works, Creator,  
 Still bloom as in creation's prime.

GABRIEL.

"And fleetly, thought surpassing fleetly  
 The earth's green pomp is spinning round;  
 There Paradise alternates sweetly  
 With night terrific and profound;

There foams the sea, with broad wave beating  
 Against the deep cliff's rocky base ;  
 And rock and sea away are fleeting  
 In never-ending spherul chase.

MICHAEL.

"And storms with rival fury heaving  
 From land to sea, from sea to land ;  
 Still, as they rave, a chain are weaving  
 Of linkéd efficacy grand.  
 There burning Desolation blazes,  
 Precursor of the Thunder's way ;  
 But, Lord, thy servants own with praises  
 The gentle movement of thy day.

THE THREE.

"The sight gives angels strength, though greater  
 Than angels' utmost thoughts sublime ;  
 And all thy wondrous works, Creator,  
 Still bloom as in creation's prime."

The actions of man are more inspiring than his works, or at least more exciting. A shipwreck, as in Falconer's poem ; a battle, as in Campbell's *Hohenlinden* ; a tumultuous assembly, as in Demosthenes's account of the panic at Athens after *Elatea*, have formed themes for description of surpassing excellence.

Milton's ode on the Nativity begins with narrative and ends with description, under the figure of vision, where the pagan deities are represented as taking their flight at the approach of the Babe of Bethlehem. Gray's *Elegy* begins with action, which at the close deepens into universal calm.

#### § 491. SUBJECTIVE DESCRIPTION.

This is of a higher order than the preceding one, and is more difficult of successful accomplishment. It includes the following :

1. All descriptions of emotions or feelings, as exhibited in the expression of the face. Thus in the case of the *Apollo Belvedere*, and others already mentioned, subjective description arises out of the objective :

"In his eye  
 And nostril beautiful disdain, and might  
 And majesty flash their full lightnings by."

The same is true with Byron's description of the Laocoon :

"A father's love and mortal's agony  
With an immortal's patience blending."

Or the Venus de' Medici :

"We inhale  
The ambrosial aspect, which, beheld, instils  
Part of its immortality."

Or the Gladiator :

"He heard it, but he heeded not—his eyes  
Were with his heart, and that was far away."

A description of character, as seen in the face, may be found in Carlyle's representation of Cromwell and Frederick the Great. This is also a favorite practice with novelists and narrative poets.

2. The display of emotions in action forms another class, and includes the struggle of conflicting feelings in the heart; as courage against panic, love against hate, hope against despair, and the like. Satan's soliloquy in the *Paradise Lost* affords a representation of the struggle of remorse with hate and intellectual pride. The soliloquy of the Medea of Euripides exhibits the conflict between maternal love and an injured wife's thirst for vengeance. In that of Hamlet there is the conflict between a desire to avenge the dead and native irresolution.

3. Another class is made up of descriptions of character. These abound in biographies, but especially in autobiographies, in connection with the narrative. John Stuart Mill's autobiography is full of analytical descriptions of his varying states of mind.

4. Scientific writings afford another class in the descriptions of the various moral and intellectual qualities.

§ 492. OBJECTIVE AND SUBJECTIVE DESCRIPTION BLENDED  
TOGETHER.

Although these various kinds of description have been analyzed and considered separately, yet in general they are found existing together, and are sometimes inseparably connected.

1. Language has often an implied or suggested meaning, which of itself is equivalent to description. Thus the words



of Macbeth, Hamlet, or Othello are virtual descriptions of their states of mind; and in many of the famous sayings of great men there is something which is more significant than in pages of ordinary explanation.

2. A great action has often this suggested meaning. The account of Leonidas at Sparta has a deep significance, involving a description of the Spartan character. The account of the death of Polycarp, by Eusebius, unfolds the whole state of mind of a Christian martyr.

3. The subjective thus intermingles with the objective. Yet there is a tendency to the one or the other, and writers who are famous for descriptive power will differ in this respect. A remarkable example is seen in the case of Scott and Byron. Both belonged to the same school of literature; both chose kindred themes, and wrote poems of the same class, often in the same metre, with versification and vocabularies that were in many cases alike, yet the difference between them in the character of their descriptions is very strongly marked. Scott was objective and Byron subjective; Scott detailed all his scenes down to the minutest point, and was content with the object itself, without seeking to go very far beneath the surface; Byron, on the other hand, loved to seize the striking features in his scenes, and, after mentioning these in a bold and graphic manner, to dwell upon their hidden meaning. The battle-scene in *Marmion* may be compared with that of Waterloo in *Childe Harold*. The former is full of action—the strife of men, their suffering, their wild excitement, or wilder despair; the latter is full of the poet's thoughts, and is profoundly meditative.

4. Sometimes subjective description is introduced by the law of association. This is the case in Macaulay's description of the trial of Warren Hastings.

## CHAPTER II.

## NARRATION.

## § 493. NARRATION.

IN most cases narration is connected with description, which it so much resembles that it has been defined as "prolonged description," or a "series of descriptions." The difference between them is, however, a real one, and is plainly marked.

Description refers to the point of time at which the scene is observed.

Narration refers to a succession of events detailed in the order of time.

Narration includes within itself more departments of literature than any other kind of composition, and, like description, may be divided into objective and subjective.

## § 494. OBJECTIVE NARRATION.

This includes all narration of external events.

1. This is the essential character of history, which must give an account of the succession of events in the life of a nation. The ancient historians concerned themselves chiefly with external or objective occurrences. Nearly all of the great monumental histories are of this class; for example: Herodotus, Thucydides, Livy, in ancient times; and in modern times, Clarendon, Hume, Gibbon, Prescott.

2. Biography belongs to this class when the external life of the subject is narrated. Thus an ordinary biography of Alexander the Great would be a narrative of the objective kind, since it would have to do chiefly with his career as a conqueror and ruler.

3. At the present day prose fiction occupies an immense department of literature, the greater portion of which belongs to the division of the objective.

4. Epic poetry includes the classical epic, and also all

the longer narrative poems, such as ballads and metrical romances.

5. Narration often enters into dramatic literature. It was a favorite device of Euripides to explain the situation to the audience by a narrative put into the mouth of the first speaker, after which the business of the piece went on as usual. As a general thing, it is made use of in order to acquaint the spectator with the course of events at a distance which have an important bearing upon the action.

6. Lyric poetry often consists of narrative; as *Hohenlinden*, the *Burial of Sir John Moore*, the *Charge of the Light Brigade*.

7. In scientific writings it occurs whenever it is found necessary to give an account, as in geology, of the past ages of the earth; in philology, of the progress of language; or in astronomy, of the past of the universe.

8. In exposition it appears whenever the writer deals with the record of events, either for the purpose of information, explanation, or illustration.

#### § 495. SUBJECTIVE NARRATION.

Subjective narrative is the account of the progress of events which have to do chiefly with abstract qualities.

1. It appears in history when the writer deals with human character, human motives, or the display of moral qualities in action. Xenophon's *Cyropædia* may be considered as containing narrative of this sort, since it shows the moral development of one whom he means to represent as a model man. Plutarch exhibits the contrast of characters presented in parallels. Tacitus affords memorable examples. It was his habit to devote much space to the dissection of character; and even in his narrative of external events there is an undercurrent of meaning, as if he intends to convey a moral. His *Germania* may be taken as one chooses, either as a literal account of the Germans or as a satire on the Romans; his *Agricola* as a real biography or as the account of an ideal hero.

In modern times the whole purpose and scope of history have undergone a change. The historian now writes with a moral purpose; and, not content with the narrative of external events, he seeks to show the progress of principles, of some one of which he considers himself bound to be the advocate. The



"drum and trumpet history," as it is called, has passed out of fashion; the modern historian seeks not so much to "tell a story," as to advocate some view, or deal with the philosophy of history. In general, those histories may be said to exhibit subjective narration which aim to unfold the growth and development of principles, rather than to relate the story of wars and exploits. Guizot's *History of Civilization* gives an account of the rise and progress of principles which go towards the elevation of modern society. The constitutional histories of Hallam and Stubbs are records of the rise and progress of the elements of civil and religious liberty. In political histories, like those of Macaulay, Froude, Freeman, Motley, and others, the progress of principles is noted side by side with the march of events.

2. Examples may be found in those biographies which dwell upon the character, as well as the action of the subject, particularly where it is regarded in its progress and development. This is especially visible in autobiographies, like the *Confessions of St. Augustine*; Bunyan's *Grace Abounding*; the too candid *Confessions of Rousseau*; in De Quincey's *Opium Eater*; Newman's *Apologia*; the *Eclipse of Faith*; and the autobiography of John Stuart Mill.

3. Works of the imagination may be divided into two classes, according as they refer to the progress of incident or the development of character. Of these two, the latter affords examples of subjective narration. This class is at the present day an increasing one, and the greatest novelists are those who love to exhibit the workings of the human mind, and display the emotions of the human heart. Lord Lytton in his later novels gives frequent examples. Dickens, especially in his semi-autobiographical *David Copperfield*, deals more with the course of feeling than with the progress of incident. Thackeray is always turning aside from the narrative of things to show, with Horatian worldly wisdom mingled with mild cynicism, the undercurrent of selfishness, craft, folly, or simplicity that bears his story onward. George Eliot frequently allows events to drag, from her love of searching out the hidden springs of human action, and is greatest when she lays bare motives and dissects character.

4. All this is seen more strikingly in poetry. If the great ancient epics are objective, the great modern ones are sub-

jective. Chief among these is Dante's *Divine Comedy*. It is not the place here to discuss how far narrative in allegory is subjective; yet certainly when the meaning is manifestly figurative, it is proper to regard it in that light. The whole scope of Dante's poem is figurative. It is an allegory, where the characters have names of well-known persons, yet represent qualities. Spenser's *Faërie Queene* is of the same order. Milton's *Paradise Lost*, on the contrary, is not at all allegorical; but is a work of the imagination, representing what is conceivably an actual occurrence, from which a conclusion is to be drawn, as from any other story. Tennyson's *Idyls of the King* are largely subjective. They belong to a quasi-allegorical order of literature. They unfold the Arthurian legends, where the knights of the Arthurian epopœia are endowed with modern modes of thought, and teach the high gospel of chivalry to the men of the nineteenth century. The key-note to them all was struck in the *Sir Galahad*, which is an allegory in itself.

5. Narrative passages occur in dramatic literature, and when the play is of a subjective character, as *Hamlet* or *Faust*, there are corresponding portions of narration. Shelley's *Prometheus Unbound* is entirely subjective, and the passages of narrative that occur are of the same character.

6. Lyric poetry is highly diversified in its themes, and exhibits subjective narrative as much as other kinds of literature. Wherever the poet holds communion with his own heart, or relates his personal experience, this is to be found. Tennyson's *In Memoriam* is a series of lyrical poems of this kind.

Religious hymns are conspicuous for this. The *Psalms of David* are full of narratives of the experience of the soul, and these have been imitated in all ages.

7. Subjective narration may be found in exposition where it is necessary to give an account of the progress of principles. A writer on political economy may narrate the effect of free-trade doctrines. A writer on metaphysics may relate the course of any given system of philosophy. In a history of philosophy we have narration combined with exposition, as in the works of Tennemann, Cousin, Lewes, and others. In Church Histories the same thing occurs.

The most remarkable example of the difference between the subjective and the objective in narration is seen in the Gospels.



Matthew, Mark, and Luke, commonly called the Synoptic Gospels, refer chiefly to the external life and actions of the Saviour, and even the discourses have a practical character. The fourth Gospel is subjective. Here we observe chiefly the mind of Christ, and the whole narrative tends to enforce the loftiest and most spiritual teachings.

The same difference is to be observed between Xenophon and Plato in their accounts of the Socratic teaching. In the former it relates to practical life and every-day morality; in the latter the dialogue rises to the greatest heights in the discussion of abstract truth.

Other examples may be found in the poets who deal chiefly in narration, the objective being presented by Scott, Crabbe, Southey, Campbell; while the subjective is illustrated by Byron, Coleridge, Shelley, Wordsworth, Tennyson, the Brownings. The subjective has predominated until recently, when the advent of Swinburne, Morris, Rosetti, and others, has led to a reaction.

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## CHAPTER III.

### EXPOSITION.

#### § 496. EXPOSITION.

Exposition is that kind of composition which deals with its subject-matter by a process of reasoning, so as to reach a certain conclusion, through the discussion of facts or principles.

#### § 497. OUTLINE OF HUMAN KNOWLEDGE.

Exposition refers to all the departments of human thought, knowledge, or inquiry. The following is a general outline of these:

- I. Science. This is the investigation of positive knowledge. Under this class are included the following:
  1. Mathematical science.
  2. The physical sciences, as chemistry, geology, mineralogy, botany, zoology, etc.
  3. The sciences which have to do with man in commu-



nities—political, ethnical, social, historical, archæological, philological, etc.

4. The sciences which have to do with the nature of man as an individual being, as metaphysics, psychology, logic, æsthetics, ethics, etc.

II. Philosophy. This is the investigation of the unknown. It differs from science ; as the latter deals with the known, the positive, the concrete ; the former with the unknown, the immaterial, and the abstract. Philosophy treats of such subjects as existence, substance, essence, causation, the absolute, the conditioned and the unconditioned, space, eternity.

III. Theology. This stands apart by itself, with a wider field of survey than any other branch of human inquiry ; for while one school seeks to reduce it to a science, another persists in elevating it to the loftiest heights of philosophy ; and a third, going yet farther, calls in the aid of the supernatural.

IV. Literature. This includes the expression of all the thoughts of man—description, narration, exposition, oratory, dialogue, the drama, and poetry.

V. Art. This is the revelation of the ideal to the senses, and includes painting, sculpture, architecture, music, engraving, ceramics, etc.

VI. Technical and professional sciences, embracing all the occupations of man in daily life ; as law, medicine, war, navigation, engineering, agriculture, etc.

VII. Manufactures and inventions.

VIII. Education. This is a department at first technical and professional, but which, by handling the difficult problem of the human mind, together with its disciplinary character, enters into the regions of science, literature, and art.

Of writings in the above departments many do not belong to general literature, but are characterized by the use of words unknown outside the limits of those branches of learning or science to which they refer. Every science, art, and philosophy has its own nomenclature, which is intelligible only to the few who have been trained to understand them ; the books written upon them owe entirely to their vocabulary whether they shall

be purely technical, and therefore utterly obscure to the general reader, or literary, and open to all.

Even among scientific writers, however, many of the highest class are free from any considerable difficulties in this respect, and have taken a place in general literature. The great philosophers of Greece and Rome, as well as those of modern times, belong no less to literature than to philosophy; and at the present day there is an increasing number of those writers on science who address themselves, not to a circle of scientific readers, but to the world.

§ 498. CLASSIFICATION OF EXPOSITORY WRITINGS.

Expository writings may be classified as follows :

1. The treatise. This means the full discussion of a subject. The most familiar examples of this are to be found in the works of the great philosophers of ancient and modern times—Plato, Aristotle, Cicero, Bacon, Locke, Hume, etc. The writings of these, and others like them, have taken a place as classics in general literature.

2. The essay. This is a shorter exposition of a subject, and is generally confined to one aspect of it. Cicero's *De Senectute* and *De Amicitia* are familiar examples. Of this character are the essays of Bacon, Addison, Steele, Johnson, Macaulay, De Quincey, and others. The essay often exhibits masterly exposition, joined with consummate ability and finished style.

3. The epistle. This was formerly a favorite mode of composition. The most famous are those of Cicero, Pliny, Madame de Sévigné, Lady Mary Wortley Montague, Pope, Cowper. At the present day this form of writing has lost its importance in a literary sense.

4. The editorial article. This is the production of an age of newspapers. The necessity of the case compels it to be of restricted length. At its best, it is a concise and vigorous treatment of some one aspect of a subject. It bears the same relation to an essay which is borne by an essay to a treatise.

5. The paragraph. This is a short exposition of some individual point on a subject of interest. It has been greatly enlarged in importance by the newspaper, and bears the same relation to the editorial which the latter bears to an essay.

6. Poetry. Poetry which deals in exposition is commonly called didactic, and sometimes philosophic.

Lucretius's *De Rerum Natura* is philosophic in its character. Horace's *De Arte Poetica* is concerned with rhetoric. In English poetry the chief examples are Pope's poetical essays and epistles; Young's *Night Thoughts*; Darwin's *Botanic Garden*; Thomson's *Seasons*; Cowper's *Task*; Wordsworth's *Excursion*; Browning's *Christmas, Easter, and Bishop Blougram's Apology*.

Exposition is seen in lyric poetry also, as in some of the sonnets of Milton, *e. g.*, "When I consider how my life is spent;" and in many hymns, as, for example, Cowper's "God moves in a mysterious way;" Montgomery's "Prayer is the soul's sincere desire."

## CHAPTER IV.

### ORATORY.

#### § 499. ORATORY.

ACCORDING to Aristotle the divisions of oratory are threefold, and his classification may be taken as sufficiently complete:

1. Deliberative.
2. Judicial.
3. Demonstrative.

Deliberative oratory is sometimes styled political, as it prevails chiefly in parliamentary bodies. Judicial is also called forensic, and prevails in courts of law. Demonstrative is also styled moral, as it has to do with human motives and actions.

Aristotle is very full in his treatment of these divisions of oratory. According to him the subjects of deliberative oratory are war, supplies, finance, etc., in view of which he shows the necessity of extensive knowledge on the part of the orator of such things as history, geography, the resources of nations, and of whatever else may conduce to an enlightened opinion on political matters. He shows that the principles from which proofs are to be drawn are the common opinions of what is good and evil, and that the aim of the orator is to persuade to the one and dissuade from the other.



The subject of judicial oratory he shows to be accusation and defence ; the proof that an injury has been done, or its disproof. He gives an analysis of injury, motive, artificial and inartificial proofs.

The subject of demonstrative oratory he shows to be praise and blame ; the arguments for which are to be drawn from the elements of the honorable or the dishonorable.

The examination of Aristotle extends into subjects which at the present day would not be touched upon in a treatise on rhetoric, but relegated to the moral philosopher, the historian, the political economist, or other specialists. According to his definition, rhetoric has to do with every subject ; but it does not therefore follow that the rhetorician should discuss all subjects, for that would be to make a treatise on rhetoric an encyclopædic work on every possible branch of human knowledge.

The following is a summary of his statements as to the three divisions of oratory :

The business of each :

1. Deliberative ; exhortation and dissuasion.
2. Judicial ; accusation and defence.
3. Demonstrative ; praise and blame.

The time proper to each :

1. Deliberative ; the future, for in exhortation or dissuasion the speaker advises respecting things future.
2. Judicial ; the past, for here the subject consists of actions already performed.
3. Demonstrative ; the present, for here the subject is one which is actually before the audience for present discussion.

The objects of each :

1. Deliberative ; the expedient or inexpedient.
2. Judicial ; justice or injustice.
3. Demonstrative ; right and wrong, true and false, in the subject-matter, which may be science, philosophy, religion, or any other branch of human knowledge.

Oratory employs different kinds of composition, such as exposition, description, narration, dialogue, and approximates to the fervor and imaginative richness of poetry.

Oratory also makes use of all the resources of rhetoric. Of all the embellishments of style or the forces of argument, of all

the modes of expression that may influence the taste or sway the passions, it leaves not one unemployed. In boldness of figurative expression, in richness of imagery, in the strain which it imposes upon the utmost capacity of language, it surpasses all other prose, and frequently rivals even poetry itself.

#### § 500. DEBATE.

This may be defined as compound oratory.

Oratory is the discussion of a subject by one; debate is the discussion of a subject by more than one.

Oratory considers the subject from one point of view; debate considers the subject from two or more opposed points of view.

There are two classes of debate :

1. Controversial. 2. Parliamentary.

#### § 501. CONTROVERSIAL DEBATE.

1. This is the most ancient form of debate of which there are any remains. It is found in the Book of Job, which some consider the oldest book in existence. Plato's writings give other examples, of which the *Gorgias* may be mentioned in particular. During the revival of learning it was a favorite form of debate, and was fostered by university life and tradition. The "Admirable Crichton" is a type of the accomplished debater of that age; in him we see an eminent scholar and disputant making the tour of the universities of Europe, and conducting arguments on scholastic subjects. The controversy between Luther and Eck is more famous than any other, since it was the turning-point in the great movement of the German Reformation. In recent times the taste for this has greatly lessened; yet it still exists, but such debates when now carried on are chiefly of a religious character. The controversy between Pope and Maguire is an example, but this has become famous chiefly from the witty satire, "Father Tom and the Pope." In many a quiet village the champions of opposite faiths still meet, and combat in defence of their respective creeds. Religion, temperance, politics, are, next to religion, the most common themes.

Controversial writing is written debate, and has no connection with oratory. It has existed in ancient and modern times. Of ancient controversy, the work of Josephus against Apion, and the works of the Christian Apologists, are the most mem-



orable examples. During the revival of learning controversy flourished, and lasted until the time of the Parliamentary wars. That was the age of ponderous tomes, which, however, in the stormy period of the war between king and Parliament, was quickly succeeded by an age of controversial pamphlets. Our own age confines controversy to newspapers and periodicals; yet books are still composed, such as Dr. Newman's *Apologia*, and the literature that rose up round the Colenso controversy.

Controversy still flourishes, and must continue to do so while the human mind is active and energetic. Science affords as great a field for this as religion; and the disputes that rage about the one are as eager, as bitter, and as uncompromising as those of the other. In politics is found the most familiar sphere of controversy, for every country has its political parties, who contend through the medium of the press. These show that the *odium theologicum* which was once supposed peculiar to religion, is merely that *odium* which belongs to human nature, and is felt against all who differ in opinion on any point from ourselves.

#### § 502. PARLIAMENTARY DEBATE.

2. This has grown up in the free representative assemblies of the English-speaking race, and has been developed by them to its present state. For ordinary purposes it has altogether supplanted the controversial debate, since it is far broader in its scope and more thorough in its treatment of the subject.

The peculiarity of parliamentary debate is that the subject to be examined is presented in a formal statement, called a resolution, or question, to which alone the discussion must refer.

The principle of parliamentary debate is as old as the human race; and Milton would have it older still, since he carries it back to the fallen angels in Pandemonium. Homer introduces us to the debates of the Grecian chiefs before Troy; but these are irregular and unsystematic. The debates at Athens and Rome were probably of the same kind. The form of parliamentary debate is modern. It was created and developed in England. It was born in the English Parliament, and has spread thence to other parliaments, and also to other public assemblies which have no connection with politics. So useful is it that it is employed even where there is no debate proper,



but only discussion; where speakers agree upon the question, and consider it, not from contrary, but from different points of view. This is illustrated by the "speeches to the question" at the meeting of any society.

The aim of parliamentary debate is to investigate the subject from many points of view which are presented from two contrary sides. In no other way can a subject be so exhaustively considered.

Free debate may be called the greatest blessing which a nation can enjoy, for in this way it can best win and maintain its liberties.

A parliamentary debate, when carried on by able men, is one of the finest exhibitions of the powers of the human mind that can be witnessed. We see well-informed and well-trained intellects turning all their powers to the discussion of a subject from many points of view, in which two opposite forces struggle for the victory. In such a struggle all the highest intellectual forces are put forth. We encounter broad and deep knowledge, quick apprehension, argumentative power, great command of language, together with all the resources of wit, humor, and pathos; the sharpness of epigrammatic statement, the vehemence of denunciation, the keenness of the quick retort, sharp repartee, or biting sarcasm.

Debate is of more importance than formerly, since there is a larger audience. This is the result of a free Parliament and press. The members of Parliament represent the people to discuss; but the reporters of the press represent the people to listen. Thus the whole nation is present to debate and to hearken by proxy.

Reporting, like parliamentary debate itself, has grown but slowly. At first the reports of debates were only general. Samuel Johnson is a type of the reporter of his age. He used to listen, and write out from memory; with this peculiar circumstance, that he reconstructed the speeches in his own style. The next stage was verbatim short-hand reporting, which now exists. The two stages are seen in the speeches of Chatham. His reply to Walpole was written by Johnson in Johnsonian antitheses; his famous speech on a motion for an address to the throne was taken down by Hugh Boyd, Esq., and revised by the orator himself. It bears all the marks of a verbatim report.

## CHAPTER V.

## THE TACTICS OF ORATORY.

## § 503. TACTICS OF ORATORY.

THE tactics of oratory may be defined as special devices employed by orators for the sake of persuading their hearers. They include all the different means which have been invented for making opinions acceptable, encountering opposition, and influencing feeling. Some of these are of high importance; others are exhibitions of mere artifice, and, though once used with success by great orators, and pre-eminently by Cicero, are now considered as too rhetorical and disingenuous for modern taste.

Some of the ancient rhetoricians set down all these as regular figures, calling them "figures of argument," or "figures of oratory;" but according to the definition here adopted this term is not applicable to them. In the enumeration which follows, most of the ancient names are given, not because they have any practical utility at the present day, but rather on account of their interest and value from an historical point of view.

The present subject includes the following :

1. Conciliation; 2. Emphasis; 3. Explanation; 4. Answers to objections; 5. Artifices; 6. Attack; 7. Defence; 8. Display of feeling.

## § 504. CONCILIATION.

1. Among the tactics of oratory, none are more important or more widely employed than a conciliatory style and demeanor. For persuasion can best be effected over those who are disposed to regard the speaker with kindly feelings, and who are inclined to give to his arguments the most friendly consideration.

## § 505. SELF-DEPRECIATION.

Conciliation is exhibited in the first place by a modest self-depreciation. Arrogance, self-conceit, self-assertion, and the like, are always offensive and irritating; but self-depreciation is grateful, because it implies the superiority of the audience, and is, in fact, a species of subtle flattery.

The following is an example from Erskine's speech in behalf of Lord George Gordon :

"Gentlemen, I feel entitled to expect both from you and the court the greatest indulgence and attention. I am indeed a greater object of your compassion than even my noble friend whom I am defending. He rests secure in conscious innocence and in well-placed confidence that it can suffer no stain in your hands. Not so with me. I stand before you a troubled and, I am afraid, a guilty man, in having presumed to accept the awful task which I am now called upon to perform—a task which my learned friend who spoke before me, though he has justly risen by extraordinary capacity and experience to the highest rank in his profession, has spoken of with that distrust and diffidence which becomes every Christian in a cause of blood. If Mr. Kenyon has such feelings, what must mine be! Alas, gentlemen, who am I? A young man of little experience, unused to the bar of criminal courts, and sinking under the dreadful consciousness of my defects. I have, however, this consolation, that no ignorance nor inattention on my part can possibly prevent you from seeing, under the direction of the judges, that the crown has established no case of treason."

A milder kind of self-depreciation is very common, and leads to such phrases as, "my humble self," "my feeble powers," "with what little ability I possess."

Such phrases as these are the simple promptings of good taste and right feeling. The following is an example :

"When he brought it forward first in a time of war and calamity, I gave to the proposition my feeble support."—FOX.

## § 506. COMPLIMENT OR PRAISE.

Another and similar form of conciliation is found in compliment or praise directed to the adversary or the hearers. What was only implied in the previous one is now more directly stated :

"Happy indeed is it for this country that, whatever interested divisions may characterize other places, they never enter these walls to disturb the administration of justice. . . . If this be the character even of the bar of an



English court of justice, what sacred impartiality may not every man expect from its jurors and its bench."—*ERSKINE FOR STOCKDALE.*

In this, as also in the following passage, the praise is applied to the judges, and attributes to them that quality which they would be most inclined to claim as their characteristic.

"But be that as it may, gentlemen, he now comes before you perfectly satisfied that an English jury is the most refreshing prospect that the eye of accused innocence ever met in a human tribunal."—*MACKINTOSH FOR PELTIER.*

In the following passage the praise is applied to the adversary :

"One noble lord there is whose judgment we are called on implicitly to trust, and who expressed himself with much indignation, and yet with entire honesty of purpose, against this measure. No man is in my opinion more single-hearted, no man more incorruptible."—*BROUGHAM ON REFORM.*

This language of praise may be as strong and as sincere as possible, and sometimes the speaker gives to it an additional force by asserting his own implicit belief in the truth of his words.

"Is this a reality, or is your Christianity a romance? is your profession a dream? No, I am sure that your Christianity is not a romance, and I am equally sure that your profession is not a dream. It is because I believe this that I appeal to you with confidence, and that I have faith and hope in the future."—*JOHN BRIGHT.*

#### § 507. THANKS.

Sometimes it assumes the form of thanks for benefits which have arisen from motives of high virtue and generosity: as—

"I would thank you, gentlemen, for the generous sympathy with which in my undeserving person you have honored the bleeding, the oppressed, but not broken Hungary. I would thank you for the ray of hope which the sympathy of the English people casts on the night of our fate."—*KOSSUTH.*

#### § 508. CONCESSION.

Concessions are very often used with good effect. By these the speaker admits to a certain extent the arguments of his opponent, but the admission is only made in order that he may bring forward his own with greater force. While they thus

tend in general towards conciliation, they serve to bring out the speaker's arguments in stronger relief :

"Well, if you go to war now you will have more banners to decorate your cathedrals and your churches. You may raise up great generals ; you may have another Wellington and another Nelson too, for this country can grow men capable for every enterprise. Then there may be titles and pensions, and marble monuments to eternize the men who have thus become great ; but what becomes of you, and your country, and your children?"—JOHN BRIGHT.

The last clause, which contains the point of the argument, receives additional force from the previous concession.

"But, sir, let us admit the fact and the whole force of the argument—I ask, whose is the fault? Who has been a member for many years past, and seen the defenceless state of his country even near him, under his own eyes, without a single endeavor to remedy so serious an evil?"—JOHN C. CALHOUN.

The concession which is here made is immediately followed by a vigorous retort.

§ 509. CONFESSION.

Sometimes the concession is more strongly put forward and assumes the character of a confession, as in the following examples :

"I feel in the strongest manner how very formidable an adversary I have to encounter in the right honorable gentleman opposite—formidable from his talents, formidable from the influence of his situation ; but still more formidable from having once been friendly to the cause, and, becoming its determined opponent, drawing off others from the standard."—LORD GREY.

In this, as in the following, there is the confession of feeling or intention personal to the speaker.

"I come forward on the present occasion, actuated solely by a sense of duty, to make a serious and important motion, which I am ready fairly to admit involves no less a consideration than a fundamental change in government."—LORD GREY.

Confession, like concession, is made use of as a preliminary towards introducing the speaker's own arguments with greater force.

## § 510. PERMISSION.

Somewhat similar to this is another device of the orator by which a thing is left to the decision or action of others, whether the judges, the audience, or the opponent. This is called permission. The decision or action which is thus permitted may either agree or disagree with the views of the speaker.

In the following example the speaker anticipates a decision in accordance with his own sentiments :

"Tell me, then, if it do not add as much to the perfection as to the benevolence of God that, while it is expatiating over the vast field of created things, there is not one portion of the field overlooked by it."—DR. CHALMERS.

In other cases the speaker anticipates a course contrary to his own :

"Let the house of Austria trust to the Czar. The people of Hungary and myself, we trust to God."—KOSSUTH.

Sometimes this is done with greater formality and emphasis :

"I grudge not to other nations the share of liberty which they may acquire. In the name of Heaven, let them enjoy it."—GRATTAN.

## § 511. CONSULTATION WITH THE AUDIENCE (ANACENOSIS).

Closely connected with this is another device, consisting of a consultation with the audience, or confidential remarks.

"I put it to your oaths ; do you think that a blessing of that kind—that a victory obtained by justice over bigotry and oppression—should have a stigma cast upon it by an ignominious sentence of men bold enough and honest enough to propose that measure?"—CURRAN.

In this passage the orator refers the question to the jury, and calls for their decision upon it.

"Shall we try argument ? " Sir, we have been trying that for the last ten years. Have we anything new to offer on the subject ? Nothing."—PATRICK HENRY.

Here the orator appeals to his audience, but answers his own question.



§ 512. EMPHASIS.

2. The tactics of oratory also include the various modes by which emphasis is given to propositions or arguments.

§ 513. STATEMENT OF THE NECESSITY OF A CASE  
(ANANGCÆUM).

In the first place great force is given to the advocacy of certain acts or measures by urging their necessity.

This is illustrated in the following passages :

"We must fight—I repeat it, sir—we must fight. An appeal to arms and to the God of hosts is all that is left us."—PATRICK HENRY.

"It is now necessary to instruct the throne in the language of truth. We must, if possible, dispel the delusion and darkness that envelop it, and display in its full danger and true colors the ruin that is brought to our doors."—CHATHAM.

§ 514. STATEMENT OF A FUTURE OCCURRENCE (PROMISSIO).

Again, the assertion refers to some future occurrence which is represented as quite certain, and sometimes inevitable.

"Woman, too, is now an author ; and I undertake to say that the literature of the next century will be richer than the classic epochs for that cause."—WENDELL PHILLIPS.

In this passage certain results are represented as certain ; in the following it is asserted that they are inevitable.

"Let them not rely on their Czar. His hour will also come. The millions of Russia cannot be doomed to be nothing else than the blind instruments of a single mortal's despotic whims. Humanity has a nobler destiny than to be the footstool to the ambition of some families. The destiny of mankind is freedom, sir, and the sun of freedom will rise over Russia also ; and in the number of liberated nations who will raise the song of thanks-giving to God, not even the Russ will fail."—KOSSUTH.

§ 515. DWELLING UPON A PROPOSITION (COMMORATIO).

Emphasis is given by dwelling upon any important proposition or any single circumstance.

"A proposition was made in the Congress of the United States—almost the sole, the last, the greatest repository of human hope and of human freedom—the representative of a nation capable of bringing into the field a million of bayonets."—HENRY CLAY.

Here the attention is made to dwell upon the "Congress of the United States" by the mention of various circumstances which the speaker affirms to be its distinguishing features. In the following passage attention is drawn in a similar manner to the theme "society."

"Society—the only field where the sexes have ever met on terms of equality, the arena where character is formed and studied, the cradle and the realm of public opinion, the crucible of ideas, the world's university, at once a school and a theatre, the spur and the crown of ambition, the tribunal which unmasks pretension and stamps real merit, the power that gives government leave to be and outruns the lazy Church in fixing the moral sense of the age—who shall fully describe the lofty place of this element in the history of the last two centuries?"—WENDELL PHILLIPS.

#### § 516. RAPID MENTION (PRÆCURSIO).

On the other hand, circumstances may receive emphasis by being mentioned with great rapidity.

"The head is on the block—the axe rushes—dumb lies the world; that wild, yelling world with all its madness is behind thee."—CARLYLE.

In this case the rapidity of the words seems to arise from the vehement emotion of the writer, which is communicated to the reader.

#### § 517. HOLDING THE AUDIENCE IN SUSPENSE (SUSTENTATIO).

Emphasis is often given to a topic by holding the mind in suspense, and dwelling upon something else before introducing it.

"What appearance, sir, on the page of history would a record like this make? In the month of January, in the year of our Lord and Saviour 1824, while all European Christendom beheld with cold, unfeeling apathy the unexpected wrongs and inexpressible misery of Christian Greece, a proposition was made in the Congress of the United States—almost the sole, the last repository of human hope and of human freedom—the representative of a nation capable of bringing into the field a million of bayonets; while the freemen of that nation were spontaneously expressing its deep-toned feeling, its fervent prayer for Grecian success; while the whole continent was rising by one simultaneous motion, solemnly and anxiously supplicating and invoking the aid of Heaven to spare Greece and to invigorate her arms; while temples and senate-houses were all resounding with one burst of generous sympathy; in the year of our Lord and Saviour—that Saviour alike of Christian Greece and of us—a proposition was offered in the American Congress to send a messenger to Greece to inquire into her

state and condition, with an expression of our good wishes and our sympathies—and it was rejected.”—HENRY CLAY.

Here the point of the passage lies in the statement that the bill was rejected; but this being held in suspense throughout the whole of a long sentence, is at length put forth with the greatest possible force and effect.

A famous example is found in Sheridan's description of the horrors perpetrated in Oude, in his speech against Warren Hastings.

§ 518. PREPARATION FOR WHAT IS TO FOLLOW (PRÆMUNITIO).

Sometimes the speaker introduces statements in order to prepare the minds of his hearers for what he is going to say. This is often found in the exordium, and may be illustrated by the opening of Sir James Mackintosh's speech on behalf of Jean Peltier, where he states that no disrespect is intended towards the government of France, but yet that the accused requires a faithful, zealous, and fearless defence.

It is also used to introduce important points with unusual emphasis, as in the speech of Marc Antony :

“If you have tears, prepare to shed them now.”

§ 519. UNEXPECTED OR SURPRISING STATEMENT (PARADOXUM).

Great emphasis is sometimes given to any topic by introducing it as something unexpected or surprising.

This is illustrated in the speech of Marc Antony :

“Look you here,  
Here is himself, marred, as you see, with traitors !”

Burke's description of Marie Antoinette affords another example :

“Little did I think that such disasters could have fallen upon her in a nation of gallant men !”

The following example is somewhat fuller :

“At the time I departed for Massachusetts, if there was an impression which I thought universal, it was that at the commencement of this session an end would be put to this measure. . . . With these impressions I arrive in this city. . . . The scene opens, and I am commanded to forget all my recollections, to disbelieve the evidence of my senses, to contradict what I have seen and felt.”—JOSIAH QUINCEY.



## § 520. REFERENCE TO PAST EVENTS (ANAMNESIS).

Reference is made to the past so as to bring up old associations, and thus give greater effect by a contrast, stated or implied, with the present.

"You who have lived during the period from 1815 to 1822 may remember that this country was never in a more uneasy position. The sufferings of the working-classes were beyond description; and the difficulties and struggles and bankruptcies of the middle-classes were such as few persons have a just idea of."—JOHN BRIGHT.

The force of the following passage consists in the appeal which is made to the remembrance of the past:

"That my sketch is no fancy picture every one of you know. Every one of you can glance back over their own path, and count many and many a one among those who started from the goal at their side, with equal energy and perhaps greater promise, who has found a drunkard's grave long before this—the brightness of the bar, the ornament of the pulpit, the hope, the blessing, and stay of many a family. You know, every one of you who has reached middle life, how often on your path you set up the warning—'Fallen before the temptations of the streets.'"—WENDELL PHILLIPS.

## § 521. POSSIBILITY CONTRASTED WITH REALITY (PROECTHESIS).

Sometimes possibility is contrasted with reality by stating what might have been done and what has been done.

This is illustrated in the following passages:

"I believe that if this country seventy years ago had adopted the principle of non-intervention in every case in which her interests were not directly or obviously assailed, that she would have been saved from much of the pauperism and brutal crimes by which our government and people have alike been disgraced. This country might have been a garden; every dwelling might have been of marble; and every person who treads its soil might have been sufficiently educated. We should, indeed, have had less of military glory. We might have had neither a Trafalgar nor a Waterloo; but we should have set the high example of a Christian nation, free in its institutions, courteous and just in its conduct towards all foreign states, and resting its policy on the unchanging foundation of Christian morality."—JOHN BRIGHT.

"Had I served a weak or wicked master, and implicitly obeyed his dictates, obedience to his commands might have been my only justification. But as it has been my good fortune to serve a master who wants no bad ministers, and would have hearkened to none, my defence must rest on my own conduct."—SIR ROBERT WALPOLE.

§ 522. EXPLANATION.

3. The force of an argument depends upon its clearness, and this is greatly assisted by frequent explanations.

In the following passage the explanation is at once full and forcible :

“The senator from Delaware calls this metaphysical reasoning which he cannot comprehend. If by metaphysical reasoning he means the scholastic refinement which makes distinctions without a difference, no one can hold it in more utter contempt than I do ; but if, on the contrary, he means the power of analysis and combination—that power which reduces the most complex idea into its elements—which traces causes to their first principles, and by the power of generalization and combination unites the whole in a harmonious system—then, so far from deserving contempt, it is the highest attribute of the human mind. It is the power which raises man above the brute, or which distinguishes his faculties from mere sagacity which he holds in common with inferior animals. It is this power which has raised the astronomer from being a mere gazer at the stars to the high intellectual eminence of a Newton or a Laplace, and astronomy itself from a mere observation of insulated facts into that noble science which displays to our admiration the system of the universe.”—CALHOUN.

§ 523. STATEMENT OF THE REASON FOR A THING (AITIOLOGIA).

Another kind of explanation consists in the statement of a reason for a thing.

“As Cæsar loved me, I weep for him ; as he was fortunate, I rejoice at it ; as he was valiant, I honor him ; but, as he was ambitious, I slew him.”

§ 524. ANSWERS TO OBJECTIONS (ANTERRESIS).

4. In the course of arguments advocating any cause, it is common to reply to objections, and refute them, if possible.

The following are examples :

“The boy emperor of Austria, expelled from his most important territory, has the right, it is said, to call in the Cossacks to cut the throats of his own subjects. If this be admitted, there is an end to all responsibility of governments to their people.”—COBDEN.

In this passage, as in the following, the objection is stated, and met by an instantaneous refutation.

“Another gentleman has said the Catholics have got much, and ought to be content. Why have they got that much ? Is it from the minister ? Is it from the Parliament, who threw their petition over the bar ? No ; they got it by the great revolution of human affairs, by the astonishing march

of the human mind—a march that has collected too much momentum in its advance to be now stopped in its progress.”—CURRAN.

In the following passage the objection is answered with great dexterity and fulness :

“The first argument of the gentleman that I shall notice is the unprepared state of the country. Whatever weight this argument might have in a question of immediate war, surely it has little in that of preparation for it.”—CALHOUN.

The argument of weakness is thus disposed of by Patrick Henry :

“They tell us, sir, that we are weak—but when shall we be stronger?”—PATRICK HENRY.

Lord Chatham meets the objection of Lord Suffolk with an outburst of indignation :

“It is perfectly allowable, says Lord Suffolk, to use all the means which God and nature have put into our hands. . . . I am astonished, I am shocked to hear such sentiments avowed.”—CHATHAM.

Fox, in his speech on the Russian Armament, turns aside to answer the arguments for continuing the armament, which are, 1st, that the emperor might insist on better terms from the Turks; 2d, that Russia might have insisted on harder terms; 3d, that the armament could not be discontinued till the sentiments of Prussia were known. These are all answered with that orator’s usual vigor and completeness.

#### § 525. ANTICIPATION OF OBJECTIONS (PROLEPSIS, ANTHYPOPHORA).

Objections are often anticipated and answered. This case differs from the preceding one in this, that the speaker does not wait for the objections of his opponent, but brings them forward of his own accord, with the express purpose of replying to them by anticipation.

This is illustrated in the following passage :

“I am aware of the difficulties I have to encounter in bringing forward this business; I am aware how ungracious it would be for this House to show that they are not the real representatives of the people; I am aware that the question has been formerly agitated on different occasions by great and able characters, who have deserted the cause from despair of success; and I am aware that I must necessarily go into what may, perhaps, be supposed trite and worn-out arguments.”—LORD GREY.



In this case the objections are all stated before the reply is given; in the following each objection is answered as it is stated :

"Tell me not of the honor of belonging to a free country. I ask, does our liberty bear generous fruits? Does it exalt us in manly spirit, in public virtue, above countries trodden under foot by despotism? Tell me not of the extent of our country. I care not how large it is if it multiply degenerate men. Speak not of prosperity. Better be one of a poor people, plain in manners, reverencing God, and respecting themselves, than belong to a rich country which knows no higher good than riches."—WM. ELLERY CHANNING.

The next example is of a somewhat different kind, and anticipates a question rather than an objection :

"And now, if it be asked why, in considering the true grandeur of nations, I dwell thus singly and exclusively on war, it is because war is utterly and irreconcilably inconsistent with true greatness."—CHARLES SUMNER.

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## CHAPTER VI.

### THE ARTIFICES OF ORATORY.

#### § 526. ARTIFICES OF ORATORY.

5. MANY modes of statement are devised by the speaker for the purpose of gaining an ascendancy over his opponent or his auditors. These are distinguished by the term artifices.

#### § 527. EXPRESSION OF DOUBT OR IGNORANCE (DUBITATIO, APORIA).

In the first place, there is that kind of artifice by which the speaker represents himself as in a state of doubt, ignorance, hesitation, or the like.

The expression of doubt or of ignorance is generally made use of in order to introduce statements with greater emphasis :

"I know not how it has happened, but it really seems that while his Grace was meditating his well-considered censure upon me, he fell into a sort of sleep."—BURKE.

The following passage is of a similar nature :

"I really am at a loss to draw any sort of a parallel between the public merits of his Grace by which he justifies the grants he holds, and these services of mine, on the favorable construction of which I have obtained what his Grace so much disapproved."—BURKE.

Here the words, "I really am at a loss," etc., form but a more emphatic way of saying that "no parallel can be drawn."

"The right honorable gentleman must have felt the whole time while he was affecting to vindicate the freedom of speech necessary at meetings of Englishmen—he must have felt that it was not the boisterous festivity of the East Retford assembly that has led to these painful inquiries ; but that it was the circumstance that a politician, and a politician of a distinguished character, who had held high and responsible office, should have, while the country was interested in the discussion of a great public question, taken the opportunity of making statements which were monstrous if they were true ; but if they were not true must be described by an epithet which I cannot find in my own vocabulary."—DISRAELI.

In these last words the hesitation and doubt of the speaker serve to suggest the worst term possible to stigmatize the offence alluded to.

#### § 528. INTENTIONAL OMISSION OF WORDS (PARALEIPSIS).

Closely associated with the preceding is another, in which by a profession or simulation of silence the speaker will appear to pass by a thing while verbally mentioning it, and that, too, in the most striking manner.

"Let me ask you honestly, what do you feel when in my hearing, when in the face of this audience, you are called upon to give a verdict that every man of us and every man of you knows by the testimony of his own eyes to be utterly and absolutely false. I speak not now of the public proclamation of informers, with a promise of secrecy and of extravagant reward. I speak not of the fate of those horrid wretches who have been so often transferred from the table to the dock, and from the dock to the pillory. I speak of what your own eyes have seen day after day."—CURRAN FOR FINNERTY.

Here the speaker, while affirming that he does not speak of certain things, is actually describing them, and that, too, in the most concise and forcible way.

"I pass over all considerations of the written treasures of antiquity which have survived the wreck of empires and of dynasties, of monumental tro-

phies, of triumphal arches, of palaces of princes and temples of gods. I pass over all considerations of those admired compositions in which wisdom speaks as with a voice from heaven; of those sublime efforts of political genius which still freshen as they pass from age to age in undying vigor; of those finished histories which still enlighten and instruct governments in their duty and their destiny; of those matchless orations which roused nations to arms, and chained senates to the chariot-wheels of all-conquering eloquence."—JOSEPH STORY.

While thus declaring that he "passes over" certain topics, the writer is actually describing them with fulness and effect.

Similar to these is another artifice by which a statement is apparently retracted, as if from reluctance to maintain it:

"Suppose the Duke of Wellington (we beg pardon for making such a supposition, even for the sake of argument)."

In this case it will be seen that the apparent retraction only serves to give emphasis to the statement.

§ 529. WITHDRAWAL OF AN EXPRESSION (EPANORTHOSIS).

Again, an expression is sometimes withdrawn for the purpose of substituting something stronger. This may be seen in the words ascribed to Apollonius of Tyana:

"Rejoice, my friends, the tyrant dies ~~this~~ day! This day, do I say? The very moment in which I kept silence he suffered for his crimes—he dies!"

§ 530. APPARENT INTENT.

The apparent meaning is sometimes different from that which is implied. This artifice is called "apparent intent."

This is often associated with irony, as in the following passage from Junius:

"You have nice feelings, my lord, if we may judge by your resentments. Cautious, therefore, of giving offence, I shall leave the illustration of your virtues to other hands."

At other times it is not connected with irony, but appears as a mere artifice, used in order to work more effectually upon the hearers. Excellent examples may be found in the speech of Marc Antony on Julius Cæsar:

"Yet Brutus says he was ambitious;  
And, sure, he is an honorable man."



I speak not to disprove what Brutus spoke,  
But here I am to speak what I do know.

O, masters! if I were dispos'd to stir  
Your hearts and minds to mutiny and rage,  
I should do Brutus wrong, and Cassius wrong,  
Who, you all know, are honorable men:  
I will not do them wrong; I rather choose  
To wrong the dead, to wrong myself, and you,  
Than I will wrong such honorable men.  
But here's a parchment with the seal of Cæsar,  
I found it in his closet, 'tis his will:  
Let but the commons hear his testament,  
(Which, pardon me, I do not mean to read),  
And they would go and kiss dead Cæsar's wounds,  
And dip their napkins in his sacred blood.

'Tis good you know not that you are his heirs;  
For if you should, O, what would come of it!"

All this affords a matchless example of pure artifice on the part of the orator.

#### § 531. SUPPOSED CASE.

Arguments are sometimes presented in the most vivid and memorable way by an imaginary representation of facts as an example or illustration. This is called a "supposed case." It may be used in many ways, and may give greater effect to statements; or bring back the past; or anticipate the future; or allow the use of language that could not be employed under any other circumstances.

The following is from Burke's speech on Conciliation with America:

"My Lord Bathurst might remember all the stages of the progress (of the prosperity of the British empire). He was in 1704 of an age at least to be made to comprehend such things. Suppose, sir, that the angel of this auspicious youth . . . had opened to him in vision . . . and unfolded the rising glories of his country, and while he was then gazing in admiration on the then commercial grandeur of England, the genius should point out to him a little speck, scarce visible in the mass of the national interest, and should tell him—Young man, there is America," etc.

In this passage Burke makes use of a supposed case to present the rapid progress of the American colonies in a new and more impressive light.

It may also be used as a medium for the conveyance of charges that could not very well be stated in another manner. Such charges, if put forward directly, might seem exaggerated, and sound like mere vituperation; but in this form the greatest liberty is allowed to the speaker, while at the same time the attack, from being a covert one, is all the more stinging.

Grattan opens his invective against Flood in this way:

“It is not the slander of an evil tongue that can defame me; no man who has not a bad character can ever say that I deceived; no country can call me cheat. But I will suppose such a public character; I will suppose such a man to have existence; I will begin with his character in its political cradle, and I will follow him to the last state of political dissolution.”

Then follows the elaborate portrayal of a character designed to represent Flood, but which, being put forth as a supposed case, is described with an exaggerated bitterness that would not have been allowed in direct statement.

The famous letter of Junius to the King is based upon this. It is addressed to the printer of the *Public Advertiser*, and a few introductory sentences are taken up with a supposed case:

“There is a moment of difficulty and danger at which flattery and falsehood can no longer deceive, and simplicity itself can no longer be misled. Let us suppose it arrived. Let us suppose a gracious, well-intentioned prince made sensible at last of the great duty he owes to his people, and of his own disgraceful situation; that he looks around him for assistance, and asks for no advice but how to gratify the wishes and secure the happiness of his subjects. In these circumstances it may be a matter for curious speculation to consider, if an honest man were permitted to approach a king, in what terms he would address himself to his sovereign; . . . unacquainted with the vain impertinence of forms, he would deliver his sentiments with dignity and firmness, but not without respect. . . . Sir, it is the misfortune of your life,” etc.

What follows is thus put forth, not as the letter of Junius himself, but rather as the language which might be used by the supposed “honest man.” Had the letter been directly written, its keen sarcasm and incisive utterance of unpleasant truths would have been there, but the general force would certainly have been weakened by the abrupt insolence and virulence of the writer. Against this, however, the introduction guards. The letter is not from Junius—it is from an imaginary patriot, who is addressing the king under purely imaginary circum-

stances, and thus, amid all its bitterness and malignant force, there is preserved at least the show of respect.

The peroration of Fox's speech on the Rejection of Bonaparte's Overtures is made up of a supposed case, in which a spectator is imagined to be present at a battle-field, and asking why they are fighting. This form of statement is here employed to bring before the minds of the hearers a vivid picture of the horrible realities of war, and at the same time to represent to them the irrational character of the particular war in which they were then engaged.

A very powerful instance of this may be found in Curran's speech against the Marquis of Headfort, who had eloped with the wife of the Rev. Charles Massey :

"O, how happy had it been, when he arrived at the bank of the river with the ill-fated fugitive, ere yet he had committed her to that boat, of which, like the fabled bark of the Styx, the exile was eternal ; how happy, at that moment, so teeming with misery and with shame, if you, my lord, had met him, and could have accosted him in the character of that good genius which had abandoned him. How impressively might you have pleaded the cause of the father, of the child, of the mother, and even of the worthless defendant himself. You would have said—Is this the requital that you are about to make for the respect and kindness and confidence in your honor?"

Then follows a long, eloquent, and most pathetic statement of the arguments and remonstrances which might have been used in such a case.

This supposed case is carried out with great fulness and effectiveness. The orator uses it to display in the most striking manner the villany and cruelty of the man, together with the treachery and mad infatuation of the woman. In no other way could so powerful a representation be made.

#### § 532. OTHER FORMS OF ARTIFICE.

The forms of artifice thus far set forth comprise all that are of any value. In ancient oratory this subject was of more importance than in modern, and received an attention which at this day would be deemed excessive. The following passage from Quintilian will serve to illustrate the mode of treatment adopted by this author, while at the same time it will supply all that remains to be said on this topic :

"There are other artifices, too, which are not only pleasing, but are of



great service in securing favorable attention to our arguments, as well by the variety which they give as by their own nature; for by making our speech appear plain and unstudied, they render us objects of less suspicion to the judge. One of these is a repenting, as it were, of what we have said, as in the speech for Cælius, 'But why did I introduce so grave a character?' Of a similar nature, also, are the expressions which we daily use, such as, 'I have hit upon the matter unawares;' or, as we say when we pretend to be at a loss, 'What comes next?' or, 'Have I not omitted something?' or when we pretend to find something suggested to us by the matter of which we are speaking. Thus Cicero says, 'One charge of this sort remains for me to notice;' and, 'One thing is suggested to me by another.' By such means likewise graceful transitions are effected, as Cicero, after relating the story of Piso, who had given orders, while he was sitting on his judgment-seat, for a ring to be made for him by a goldsmith, adds, as if reminded by the circumstance, 'This ring of Piso's has just put me in mind of something that had entirely escaped me. From how many honest men's fingers do you think that he has taken away gold rings?' Sometimes we affect ignorance of some particular, as, 'But the artificer of those statues—whom did they say it was? whom? You prompt me correctly—they said it was Polyclethus.' . . . It gives agreeableness to a speech, moreover, to defer the discussion of some points, laying them up, as it were, in the memory of the judge, and afterwards to reclaim what we have deposited; to separate certain particulars by some figure; to bring others prominently forward; and to exhibit the subjects of our speech under various aspects; for eloquence delights in variety; and as the eyes are more attracted by the contemplation of diversified objects, so that is always more gratifying to the mind to which it directs itself with the expectation of novelty."

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## CHAPTER VII.

### ATTACK AND DEFENCE.

#### § 533. ATTACK AND DEFENCE.

6. IN attack and defence the orator makes use of all the means of influencing the hearer which have thus far been noticed; and, in addition to these, he resorts to modes of treatment which are peculiar to these departments of oratory, and deserve special consideration.

#### § 534. ATTACK.

The leading quality here is vehemence, and, whatever form the attack may assume, this quality will serve as a great central

force to give it a resistless impetus. *Æschines* named this as the great characteristic of the oratory of *Demosthenes*. *Longinus* afterwards, speaking as a critic, gave the same opinion; and the best modern counterpart of this is found in the oratory of *Chatham*. Nowhere is this vehemence more imposingly displayed than in invective. The passage in which *Lord Chatham* denounces the *Earl of Suffolk* is a well-known example. It begins :

“ I am astonished—shocked—to hear such principles confessed, to hear them avowed in this House or in this country; principles equally unconstitutional, inhuman, and unchristian.”

Vehemence is also essential in all cases of menace.

Sometimes the menace is implied, as when *Curran*, speaking in behalf of *Finnerty*, utters words in which there is a covert threat :

“ Upright and honest jurors, find a civil and obliging verdict against the printer, and, when you have done so, march through the ranks of your fellow-citizens to your homes, and bear their looks as you pass along.”

It is also needed in cases of defiance, and may be observed in the following from *Grattan's* speech against *Corry* :

“ Here I stand ready for impeachment or trial. I dare accusation. I defy the honorable gentleman. I defy the government. I defy the whole phalanx. Let them come forth. I tell the ministers I will neither give them quarter nor take it.”

#### § 535. PERSONAL ATTACK.

The fiercest and most violent form of attack is that which is directed against individuals. The object of the assault being a personal enemy, arouses the strongest passions, and calls forth the bitterest language.

The following attack was made on *Lord Auckland* by *Fox*, in his speech on the *Russian Armament* :

“ As there was honor to be sacrificed, a stain to be fixed on the national character, engagements to be retracted, and a friend to be abandoned, did it never occur to them that there was one man upon their diplomatic list who would have been pronounced by general acclamation thoroughly qualified in soul and qualities for this service? Such a person they might have found, and not so occupied as to make it inconvenient for them to employ him. They would have found him absent from his station, under the pretence of attending to his duty in this House, though he does not choose often to make his appearance here.”



Another example will be found in Fox's speech on the Westminster Election, where he denounces the high-bailiff in language full of the keenest and most stinging reproof:

"There are feelings which even party prejudice cannot dispossess us of. We owe to each other a certain candor; and I am sure I should be thoroughly satisfied to put this matter to the private answer of any man who hears me, if I were only to ask him upon his honor as a gentleman, whether he really believes the return of this high-bailiff is an act of conscience, and whether he thinks that if I stood in Sir Cecil Wray's place, and he had my majority, we should ever have heard of this man's difficulty in giving judgment, or ever been insulted with this mockery of his scruples?"

A great effect is sometimes produced by a pretended representation of the words of an adversary:

"Will the minister say, 'I travelled to Norwich, to York, to Manchester, to Wakefield, for opinions; I listened to the minority; I looked to Lord Stormont, to the Earl of Guilford; but as to you, my trusty majority, I neglected you!' I had other business for you! It is not your office to give opinions; your business is to confide!"—FOX, RUSSIAN ARMAMENT.

Certain words are here attributed by the orator to his opponent, and artfully introduced by the interrogative form, "Will the minister say?" The language thus reported implies conduct which is at once base in itself, and treacherous and insulting to the ministerial supporters.

#### § 536. INCIDENTAL REFERENCE.

An attack of the same kind sometimes assumes the form of an incidental reference. Thus in the same speech Fox accuses Pitt of false shame:

"The right honorable gentleman cannot argue that he kept up the armament in compliance with his engagements with Prussia, when the armament in fact did not exist, and when it had been begun but four or five days previous to his renouncing the objects of it. That could not have been his motive. What, then, was his motive? Why, that he was too proud to own his error, and valued less the money and tranquillity of the people than the appearance of firmness when he had renounced the reality. False shame is the parent of many crimes. By false shame a man may be tempted to commit a murder to conceal a robbery. Influenced by this false shame, the ministers robbed the people of their money, the seamen of their liberty, their families of support and protection, and all this to conceal that they had undertaken a system which was not fit to be pursued."

Here the speaker charges his opponent with "false shame,"



and gives emphasis to the charge by a minute statement of the wrongs and evils resulting from it.

§ 537. SIDE-THRUST.

A blow is sometimes aimed at an adversary in the course of debate. Here there is no sustained attack, but merely a side-thrust in passing. Fox is particularly characterized by this. The following passages are from his speech on the Westminster Scrutiny :

"This person, sir [Lord Kenyon], has upon this day professed and paraded much upon the impartiality with which he should discharge his conscience in his judicial capacity as a member of Parliament in my cause; yet this very person, insensible to the rank he maintains or should maintain in this country, abandoning the gravity of his character as a member of the Senate, and losing sight of the sanctity of his station both in the House and out of it, even in the very act of delivering a judicial sentence descends to minute and mean allusions to former politics—comes here stored with the intrigues of past times, and, instead of the venerable language of a good judge and a great lawyer, attempts to entertain the House by quoting or by misquoting words supposed to have been spoken by me in the heat of former debates, and in the violence of contending parties when my noble friend [Lord North] and I opposed each other."

In this case the speaker turns aside from the discussion of the main argument to attack Lord Kenyon, who had sneered at him for entering into friendly relations with an old enemy, Lord North. This blow is at once unexpected and vigorous. Of the same character is the following :

"An honorable gentleman whom I see in his place, but who, I believe, neither hears nor sees me at this moment [Mr. Jenkinson, who was fast asleep on the Treasury Bench], knows full well that all I am saying is strictly true. . . . That honorable gentleman can attest the veracity of this recital; but it were vain flattery, I fear, to hope that he will rise up to-night and vindicate by his voice and his vote the principles of the cause he then supported."

§ 538. DEFENCE.

7. Defence may be characterized by all the tactics of oratory exhibited in attack. As a general thing, the speaker who stands simply on the defence employs more of the language of conciliation; he is less vehement, but more firm; and from the nature of the case he is bound to be apologetic, and therefore modest. But the best kind of defence is that which, by the genius of the orator, is gradually made to quit a defensive

position and resolve itself into attack ; in which case it may become as vehement and as bitter as the original aggression which it is designed to repel.

## § 539. STRICT DEFENCE.

Examples of this may be found in most forensic oratory, where the advocate defends his client ; and also sometimes in deliberative oratory, when a statesman defends his policy, especially when a government resists the attacks of the opposition.

## § 540. INDIRECT REPLY.

Sometimes it is necessary to make an indirect reply. An example may be found in the speech of Sir James Mackintosh in behalf of Jean Peltier.

Jean Peltier published a French newspaper in London, in which there appeared articles that gave offence to Napoleon Bonaparte, who demanded that he should be sent out of the kingdom, and, when this was refused, insisted that he should be tried for libel on a friendly government. It was felt that the acquittal of Peltier might lead to war, and, since a direct consideration of this on a trial would be considered injudicious, the reply was made in an indirect way. The following is a brief summary of the defence :

- 1st. It shows that the security of Great Britain requires nothing on the Continent but just dealing between different powers, and maintenance of peace so far as possible.
- 2d. That the prosperity of England depends upon the prosperity of other nations.
- 3d. A free press is needed to expose the ambitious or unjust designs of foreign rulers, and to forewarn her and forearm her against them.
- 4th. England has always cherished this freedom, and never thought it good policy to avert the resentment of foreign tyrants by limiting the liberty of the press.
- 5th. Though valuing peace, she has never tried to gain it by silencing the press and breaking the spirit of the people.
- 6th. For public spirit is the chief source of national strength ; and of all stimulants which arouse it into action, a free press is the greatest.

In this way an indirect reply is given to the objection, always present in the minds of a timid jury, that the acquittal of Pel-tier might lead to war.

§ 541. DEFENCE TURNED INTO ATTACK.

A more energetic and effective kind is that in which defence is turned into attack.

The greatest example of this is found in the oration of Demosthenes on the Crown. Here the speaker, who is set upon his own defence, conducts it in a manner that has never been surpassed; but the vindication of his own life and policy is inseparably connected with accusations against his adversary. The same arguments which show the one to be a patriot prove the other to be a traitor. Demosthenes clears himself of charges only to fix them with more damning effect upon Æschines, whom he denounces as the guilty cause of all the calamities of Athens.

The active genius of Fox rendered him impatient of a defensive attitude, and in those speeches where this is forced upon him he is perpetually rushing forth against the enemy, and becoming the assailant in turn. In the defence of his East India Bill he exemplifies this by the following attack upon the company and his own assailants:

"I am at a loss to reconcile the conduct of men who approve that resumption of violated trust [the deposition of King James II.] which rescued and re-established our unparalleled and admirable constitution, with a thousand valuable improvements and advantages, at the Revolution, and who at this moment rise up the champions of the East India Company's charter, although the incapacity and incompetence of that company to a due and adequate discharge of the trust deposited in them by that charter are themes of ridicule and contempt to all the world; and although, in consequence of their mismanagement, connivance, and imbecility, combined with the wickedness of their servants, the very name of an Englishman is detested, even to a proverb, throughout all Asia, and the national character is become degraded and dishonored."

While defending himself in his speech on the Westminster Scrutiny, he makes an attack in the following manner:

"A noble lord [Lord Mulgrave], in his zeal to exculpate the high-bailiff, charges me with having intimidated him, and charges it upon the evidence of Mr. Grojan. . . . Grojan tells you that he believes these threats sometimes induced the high-bailiff to make decisions in my favor contrary to his



judgment. Yet this is the man whose firmness and intrepidity the noble lord commends so much, and whom the government of this country is straining every nerve to bear harmless through this unprecedented business. An officer, whose deputy, as a palliation of greater guilt, defends by saying that he committed a palpable breach of duty, and only because he is threatened with legal punishment if he acts against law."

§ 542. THE TESTIMONY OF AN ADVERSARY TURNED AGAINST HIMSELF.

Nothing is more effective than the employment of the testimony of an adversary against himself. This also was largely resorted to by Fox, and always urged with force and success.

In his speech on the Russian Armament there is the following passage :

"I hold it to be now acknowledged that it was not the public opinion, but that of the minority of this House, which compelled the ministers to relinquish their ill-advised projects ; for a right honorable gentleman who spoke last night confessed the truth in his own frank way. ' We certainly,' said he, ' do not know that the opinion of the public was against us ; we only know that a great party in this country was against us, and therefore we apprehended that, though one campaign might have been got through at the beginning of the next session, they would have interrupted us in procuring the supplies.' I believe I quote the right honorable gentleman correctly. And here, sir, let me pause and thank him for the praise which he gives the gentlemen on this side of the House—let me indulge the satisfaction of reflecting that, though we have not the emoluments of office nor the patronage of power, yet we are not excluded from great influence on the measures of government. We take pride to ourselves at this moment that we are not sitting on a committee of supply, voting enormous fleets and armies to carry into execution this calamitous measure. To us he honestly declares this credit to be due ; and this country will no doubt feel the gratitude they owe us for having saved them from the miseries of war."

Dundas having admitted that the ministry desisted from the Russian war through the dread of the opposition, Fox at once uses this admission against the ministry, and converts it into an acknowledgment that the opposition had saved the country from war.

The following passage from the same speech affords an additional illustration :

"He acknowledges another fact, that we are not what another honorable gentleman chose to represent us—a faction that indiscriminately approves of everything, right or wrong. This is clearly manifest from his own admission, for, giving up where he found we condemned, he must have begun in the idea that we should approve."

## CHAPTER VIII.

## DISPLAY OF FEELING IN ORATORY.

## § 543. DISPLAY OF FEELING.

8. THE exhibition of feeling on the part of the orator is of immense assistance towards commending his arguments and swaying his audience. Passion is stronger than fluency, earnestness is better than rhetoric; and when the hearers believe that the speaker is moved, they share his feelings by a natural sympathy. As the subject of the literature of the emotions has been more fully considered elsewhere, it will only be necessary to notice in this place some of the more striking displays of feeling which may be classed among the tactics of oratory.

## § 544. SUDDEN OUTBURST OF FEELING.

One of the highest displays of emotion is seen in what may be called a sudden outburst of feeling; the most famous of which is to be found in the speech of Demosthenes on the Crown. The following is the criticism of Longinus on this passage :

“Demosthenes is producing proofs of his upright behavior as a public servant. Now what was the most natural method of doing this? ‘You were not in the wrong, Athenians, when you bravely risked your lives in fighting for the liberty and safety of Greece; and of this you have domestic examples. For neither were they in the wrong who fought at Marathon, who fought at Salamis, who fought at Plataea.’ But when filled, as it were, with sudden inspiration of the Deity, and like one possessed he thunders out that oath—by the champions of Greece: ‘You were not in the wrong, no, you could not be; I swear by those that risked their lives for their country on the field of Marathon’—he seems by this one figure of swearing to have enrolled their ancestors among the gods, while suggesting to them that they ought to swear by those who fell so gloriously as by so many gods; to have inspired his judges with the exalted sentiments of those devoted patriots; to have changed, what was naturally a proof, into an appeal transcendently sublime and affecting, aided by the powerful evidence of oaths of a novel and most sublime character; and at the same time to have instilled a balm

into their minds which heals every painful reflection and assuages the smart of misfortune ; so that, inspirited by his encomiums, they begin to think with no less pride of the engagement with Philip than of the trophies earned at Marathon and Salamis."

Such outbursts of feeling are not infrequent in the speeches of Erskine. Thus, while speaking in behalf of Lord George Gordon, he seems in one place to lose all self-control, and exclaims :

"I say, by God! that man is a ruffian who shall after this presume to build upon such honest, artless conduct as an evidence of guilt."

Again, in the same orator's speech in behalf of Hardy, full of impatience at the nature of the evidence brought against his client, he says :

"The unfortunate man whose innocence I am defending is arraigned before you of high-treason upon evidence not only wholly repugnant to this particular statute, but such as never yet was heard of in England upon any capital trial, . . . which has filled my mind with unremitting distress and agitation, and which, from its discordant, unconnected nature, has suffered me to reap no advantage from the indulgence which I began by thanking you for ; but which, on the contrary, has almost set my brain on fire with the vain endeavor of collecting my thoughts upon a subject never designed for any rational course of thinking."

In both of these examples we see how the orator strives by means of passionate affirmation to give additional force to his arguments. In the first instance he contends that the demeanor of the prisoner is no proof of his guilt ; in the second, that the evidence brought against his client is unfair. To each of these he gives the greatest possible emphasis by the vehemence of his declarations.

Another example occurs in the same speech :

"The question must return at last to what you, and you only, can resolve. Is he guilty of that base and detestable intention to destroy the king? . . . If you can say this upon the evidence, it is your duty to say so, and you may with a tranquil conscience return to your families ; though by your judgment the unhappy object of it must no more return to his. Alas ! gentlemen, what do I say ! He has no family to return to. The affectionate partner of his life has already fallen a victim to the surprise and horror which attends the scene now transacting. But let that melancholy reflection pass."

Here the display of feeling consists of a sudden outburst of



sympathy for the accused, accompanied by a brief statement of his most piteous condition.

§ 545. EXTRAVAGANCE OF EXPRESSION.

Extravagance of expression is freely indulged in by orators when under the influence of strong emotion, and the statement which in ordinary composition would seem exaggerated, and therefore absurd, becomes most effective as a sign of the passion of the speaker. Thus Sir James Mackintosh, in behalf of Peltier, says of the French government :

"They are banded together by the despair of forgiveness, by the unanimous detestation of mankind."

This language goes beyond the actual truth, yet is not stronger than is warranted by the feeling of the speaker.

§ 546. CONTROL OF EMOTION.

However strong the passion of the orator may be, it should always be under control, so that after any outburst he may return to his argument, and make even his passion conduce to its enforcement. Lord Brougham, in his admirable Inaugural Discourse, praises the manly severity of Greek oratory, and especially the self-control which never allowed the speaker to go too far, but even after the boldest outbursts of feeling drew him back to his subject.

A good example may be found in Erskine's speech on Stockdale. He is alluding to the trial of Warren Hastings :

"Shall it be endured that a subject of this country may be impeached for the transactions of twenty years; that the accusation shall spread as wide as the region of letters; that the accused shall stand day after day and year after year as a spectacle before the public, which shall be kept in a state of perpetual inflammation against him; that he shall not, without the severest penalties, be permitted to submit anything to the judgment of mankind in his defence? If this be the law (which it is for you to decide), such a man has no trial. That great hall built by our fathers for English justice is no longer a court but an altar, and an Englishman, instead of being judged in it by God and his country, is a victim and a sacrifice."

After this he at once returns to severe argument with the words :

"You will carefully remember that I am not presuming to question the right or the duty of the Commons of England to impeach," etc.

## § 547. EULOGY.

Eulogy, which is the language of praise, is prompted by emotions of love, admiration, and the like, and forms an important part of oratory. It sometimes appears in the form of praise addressed to the auditory or judges, which has already been considered; but its more appropriate application is to those persons or subjects which are connected with the orator's discourse.

Many examples are to be found in the speeches of Burke. Thus in his speech on the East India Bill the peroration consists of a eulogy on Fox, which is presented in glowing language, and serves as an admirable close to the argument:

"And now, having done my duty to the bill, let me say a word to the author. I should leave him to his own noble sentiments if the unworthy and illiberal language with which he has been treated beyond all example of parliamentary liberty did not make a few words necessary, not so much in justice to him as to my own feelings. . . . He has put to her hazard his ease, his security, his interest, even his darling popularity, for the benefit of a people whom he has never seen. This is the road that all heroes have trod before him. . . . He is now on a great eminence where the eyes of mankind are turned upon him. He may live long; he may do much. But here is the summit. He never can exceed what he does this day."

Eulogy is sometimes made use of for the sake of emphasis. Thus Sheridan, in his speech against Warren Hastings, mentions a doctrine of Burke's, indulges in a eulogy of that orator, and then proceeds to state a different view:

"This is the sentiment of my noble and exalted friend, whose name I can never mention but with respect and admiration due to his virtue and talents; whose proud disdain of vice can only be equalled by the ability with which he exposes and controls it; to whom I look up with homage; whose genius is commensurate with philanthropy; whose memory will stretch itself beyond the fleeting objects of any little partial shuffling—through the whole wide range of human knowledge and honorable aspiration after good—as large as the system which forms life, as lasting as those sentiments which adorn it; but in this sentiment, so honorable to my friend, I cannot implicitly agree."

The effect of this eulogy is to call attention in the most pointed manner, not merely to Burke's sentiment, but rather to the orator's own view, which differs from it.

## § 548. PANEGYRIC.

Panegyric is a term applied to orations which set forth the praise of some eminent person. It is distinguished by great pomp and splendor of style and exaggeration of sentiment. Cicero's speech in behalf of Marcellus is an example, of which De Quincey says that "the whole purpose, being a festal and ceremonial one, thanksgiving its sole burden from first to last, it is marked by the most elaborate stateliness."

They were frequent in ancient times. In modern times they consist chiefly of funeral orations, which are always more or less laudatory. The most celebrated of this class are those of Bossuet.

The terms panegyric and eulogy are often interchanged at the present day. Thus Burke calls his eulogy of Fox a panegyric. If a distinction be sought for between the two, it may be stated thus—that a eulogy refers to passages occurring in the course of a speech or argument, while a panegyric comprehends the whole speech.

The term panegyric is sometimes applied to Grattan's well-known portrayal of Lord Chatham, and to Burke's equally well-known description of Sheridan's eloquence.

## § 549. THE RETORT.

A very effective mode of meeting a charge is by means of the retort. Fox abounds in this, and a good example is found in the following passage from his speech on the East India Bill :

"After pronouncing a brilliant eulogy upon me and my capacity to serve the country, the honorable gentleman considers me at the same time the most dangerous man in the kingdom. [Pitt said across the House, "dangerous only from this measure;" to which Fox instantly made this reply:] I call upon the House to attend to the honorable gentleman. He thinks me dangerous only from this measure, and confesses that hitherto he has seen nothing in my conduct to obliterate his good opinion. Compare this with his opposition during the last and the present session. Let every man reflect that up to this moment the honorable gentleman deemed me worthy of his confidence, and competent to my situation in the state. I thank him for the support he has afforded to the minister he thus esteemed, and shall not press the advantage he has given me further than leaving to himself to reconcile his practice and doctrine in the best manner he can."



Another form of the retort consists in repelling the charge of an opponent and applying it to himself. This is called the "tu quoque" retort.

Pitt had charged Fox with weakening the British Constitution through his sympathy with the French Revolution. Fox retorts by throwing the same charge back upon Pitt :

"That the pride, the folly, the presumption of a single person shall be able to involve a whole people in wretchedness and disgrace is more than philosophy can teach mortal patience to endure. Here are the true weapons of the enemies of our constitution. Here may we search for the source of these seditious writings meant either to weaken our attachment to the constitution by depreciating its value, or which loudly tells us that we have no constitution at all."

#### § 550. SARCASM.

Sarcasm is a powerful weapon in the hands of some orators, and sometimes this mode of attack is more dreaded than any other. It formed the chief characteristic of Junius. Chatham used it with resistless effect. Brougham's speech against the Durham clergy affords perhaps the most striking instance of sustained sarcasm that can be found in oratory. For vigor, however, and variety, together with swift and ready application, no one has ever surpassed Fox.

His speech on the East India Bill affords an example :

"But the learned gentleman wishes the appointment of an Indian secretary in preference to this commission. In all the learned gentleman's ideas on the government of India the notion of a new secretary of state for the Indian department springs up, and seems to be cherished with the fondness of consanguinity. . . . The learned gentleman has been for some years conversant with ministers, but his experience has taught him, it seems, to consider secretaries not only untainted and immaculate, but innocent, harmless, and incapable. In his time secretaries were all purity, with every power of corruption in their hands, but so rigidly attached to rectitude that no temptation could seduce them. . . . This erroneous humanity of opinion arises from the learned gentleman's unsuspecting, unsullied nature, as well as from a commerce with only the best and purest ministers of this country, which has given him so favorable an impression of the secretary of state that he thinks this patronage, so dangerous in the hands of the commission, perfectly safe in his hands."

The sarcasm was directed against Lord Shelburne, and is full of bitter force.

By directing irony or sarcasm against one subject, another

may be introduced with great emphasis and effect. Thus Lord Erskine sneers at Paine in order to exalt Newton :

“ In running the mind along the long list of sincere and devout Christians, I cannot help lamenting that Newton had not lived to this day, to have had his shallowness filled up with this new flood of light poured upon the world by Mr. Thomas Paine. But the subject is too awful for irony. I will speak plainly and directly. Newton was a Christian.”

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## CHAPTER IX.

### THE QUALIFICATIONS FOR AN ORATOR.

#### § 551. QUALIFICATIONS FOR AN ORATOR.

Of these some are general, and attainable by all who set forth to acquire them ; others are special, the peculiarities of gifted persons, and scarcely attainable by others under any circumstances. In the first place we have to consider the general qualifications :

#### § 552. COMMAND OF THE SUBJECT.

1. The importance of this is self-evident. The lawyer, the divine, the parliamentary orator, all find it necessary to success. In parliamentary debate, the speaker who fails in this must fail utterly. Burke was distinguished for his immense learning, for his profound and solid acquirements, and for the thorough mastery which he exhibited of every subject to which he devoted himself. It was said of him that he knew more of India than any other living man ; and in his speeches on Indian affairs he exhibited a knowledge which was far different from the hasty “cram” of the superficial Sheridan. Fox showed the same command of his subject, though in a different way ; for in his case it arose from long training and experience. His great rival, Pitt, was equally distinguished. This is a striking characteristic of the orations of antiquity ; for in these, especially in those of Demosthenes, may be found a vivid representation of all contemporary history.

§ 553. FERTILITY IN RESOURCES.

2. This is chiefly of value in parliamentary debate, since it involves readiness in reply and quickness to take advantage of an opponent or to rally from a dangerous attack. No orator ever surpassed Fox in this respect. In his speeches we encounter constantly those sudden hits, thrusts, and side-blows; those rapid questions and answers, that dexterity in evading difficulties, that unfailing readiness in retort, and that lightning-like rapidity in seizing upon hasty admissions and using them against his opponents, which gained for him the title of the greatest living debater. This quality is also of use in courts of law, to enable the advocate to counteract the effect of sudden disclosures, or to take instant advantage of an unexpected turn in the proceedings.

§ 554. A CONCILIATORY Demeanor.

3. A conciliatory demeanor is of great advantage. This includes the tone and manner of the speaker, which may be made very persuasive by a becoming modesty and a respectful deference to the audience; and also the expressions, which may exhibit a friendly consideration or esteem for the judges, the hearers, and sometimes even for the adversary.

If the audience be friendly, this is necessary in order to retain their good-will; if hostile, it is likewise necessary in order to disarm their hostility. In attack, the speaker ought, if possible, to make a distinction between the opponent and the audience, separating one from the other; so that, while the former is assailed, the latter may be conciliated. In many cases even the opponent may be praised for certain qualities, if only for the sake of giving greater emphasis to blame. In defence the necessity of conciliation is more evident, for here all who are not with the speaker are against him; men are always more ready to condemn than to absolve; and the speaker's first aim should be to win over the audience to his own side. Nowhere is there a more instructive example than the speech of Demosthenes on the Crown. The orator here begins by winning over the audience to himself, and completely carrying them with him; he separates them from his adversary by the most subtle distinction; for the one he has nothing but esteem and



affection, for the other nothing but scorn and contempt; the defence is constantly turned into attack; the hearers are forced to give all their sympathy to the speaker, who never fails to retain their good feeling by appealing to the most lofty principles of human conduct, and taking it for granted that they must all be so high-minded as to be animated by no motives of a lower order.

Among modern orators the arts of conciliation have never been more effectively exerted than by Erskine. Judge, jury, the opposite counsel, all were included in those kindly and respectful sentiments to which the orator knew how to give an air of candor and sincerity by his own modest deference and implied self-depreciation.

§ 555. A KNOWLEDGE OF THE PERSONS ADDRESSED.

4. Audiences differ like individuals; and if the orator would persuade them, he must study them. National differences are very marked. An Irish and an English audience have a dissimilarity which is visible in Irish and English oratory. This will be perceived in comparing the style of Curran and Grattan with that of Fox and Pitt. The Irish taste leans to rhetorical display; the English is sober and more chastened. Sheridan indulged to excess in ornament, and even Burke was not unfrequently carried away by his love of imagery. The great American orators bear a closer resemblance to the Irish than to the English. Webster, who rivals Burke in his method and compass, resembles him also in his imaginative power and love of splendid diction. The sonorous periods of Choate and the epigrammatic sentences of Wendell Phillips exhibit a love of rhetoric on the part of speaker and audience which cannot be found in any of their English contemporaries. English audiences are business-like, and so are English orators, such as Bright, Gladstone, and Disraeli. It does not follow that English oratory is the best, in spite of the complacency of English critics; for there is a danger that oratory may die out altogether and resolve itself into mere "business-talk." After all, there should be some room left for that noble diction which gives forth such magnificent music in the great writers and speakers of the past; which filled with rapturous delight the hearers of Webster and still charms the readers of De Quincey.

The audiences of every community have their own peculiarities, and these must be regarded. Respect must be shown to passions, to prejudices, to local feelings, to religious sentiments, and the like; so that these may not be needlessly offended. By neglect or indifference, or through pure arrogance, an orator may give mortal offence, and ruin his own cause.

It may be supposed that the preacher is an exception, but this is only apparently the case. It is true that the preacher is bound to declare the whole truth, and reason of temperance, righteousness, and judgment to come, in spite of the pride or prejudice of man; but in this case he has a power on his side which is felt by all to be superior to pride and prejudice, and that is the human conscience. The faithful preacher, therefore, even when he is denouncing darling sins, may be sure that he has on his side the approval of the conscience of his hearers; and in this way he is able to carry them all with him.

The time-server of the pulpit, who flatters his hearers, is therefore not only faithless to his duty and to the laws of God, but even from a rhetorical point of view he commits an error, since he dwells upon lower motives, when he may safely and triumphantly appeal to others of a higher and transcendent character. Thus St. Paul could exhibit all the conciliatory arts of a skilled orator, and yet go on to denounce sin and preach righteousness till Felix trembled, and Agrippa exclaimed—  
“Almost thou persuadest me to be a Christian.”

§ 556. THE SPEAKER MUST ADAPT HIMSELF TO THE INTELLIGENCE OF THE AUDIENCE.

5. The speaker must adapt himself to the intelligence of the audience, neither rising too far above it nor sinking too far beneath it.

Sometimes the speech is above the level of the audience. This fault has been charged upon Burke, whose most magnificent orations had not that effect upon the House which might have been expected, for the reason that it was his fashion to enter upon flights where his hearers could not follow. His audience not seldom found themselves surfeited with the sweets of imagery, and the reasonings of the orator dark with excess of light. For Burke loved to search after the causes of things;



to indulge in broad generalizations; to pursue affairs to their logical results; to define where no definitions were necessary; to be elaborate when simplicity was desired, and lengthy in cases which demanded brevity. Thus in many conspicuous instances the great orator showed a lack of *savoir faire* which marred his chances of success. In the words of Goldsmith—

"He went on refining,  
And thought of convincing, while they thought of dining."

It has been said that Burke's oratory would not be tolerated at the present day in the British Parliament. It may be added that even in his own day it was often a failure; and chiefly from inability to appreciate the temper of his audience. This was especially the case at the close of his career. And yet, for the student of the present day, the speeches of Burke have a power and interest that are surpassed by none of modern times, if they are even equalled by any.

Milton's *Areopagitica*, that noble example of close reasoning and splendid rhetoric, had little or no effect at the time, chiefly because the arguments were above the intellectual and moral level of those to whom they were addressed. More familiar examples of this fault may be found in the case of preachers who deliver learned discourses to illiterate congregations. The speaker who addresses an average audience of plain people will fail if he pitches his note too high, if he appeals to motives that are too lofty and too much idealized, if he theorizes about principles which they do not understand. A mixed audience will generally prefer plain facts in plain language, the concrete rather than the abstract.

To go below the level of the intelligence of an audience is even worse. Many so-called "popular" orators, when brought before a cultivated assembly, turn out failures. Revival preachers, who have exercised unbounded sway over ignorant masses, are sometimes brought to city churches, and find that they can do nothing with their critical, fastidious, and exacting hearers.

§ 557. A JUDICIOUS SELECTION OF THE OCCASION FOR  
SPEAKING.

6. A judicious selection of the occasion for speaking is a matter of much importance, and is closely connected with the



above. The value of this may be seen from one conspicuous example—Burke's speech on the Nabob of Arcot's Debts. This has been called by Brougham the best by far of all Burke's orations. It was delivered, however, upon a most unfortunate occasion. It was late, the House was weary from a prolonged debate, and the speech was five hours in length. Under such circumstances they listened with impatience and indifference, if not hostility; and at its close Pitt said that it had not made the slightest impression. "The speech," he added, "may with perfect safety be passed over in silence."

§ 558. THE ORATOR SHOULD NOT AIM AFTER TOO MUCH.

7. It is often well not to aim after too much. When an audience is hostile, the object to be attained should be set as low as possible, consistent with the orator's own cause. To aim at the whole would be to lose all.

We have to consider in the next place the qualities which are peculiar to the individual. These form part of the equipment received from nature, and cannot be acquired by art. They may be classified as physical, moral, and intellectual.

§ 559. PHYSICAL ADVANTAGES.

Orators are often endowed by nature with personal advantages of face, voice, gesture, bearing, which have not a little to do with their success. The efforts of Demosthenes to overcome physical difficulties are known to all. The face, figure, bearing, and voice of Cicero were all in keeping with his oratory, and contributed to its effect. The presence and the voice of Chatham were irresistible; and the anecdotes that are told of the power of a glance, a gesture, and a word, all serve to show what advantage the orator may derive from these. The majestic attitude of Daniel Webster, his towering forehead, piercing eye, and reverberating tones have been described by his friends in language full of wonder; there seemed something superhuman in the man; and this feeling was expressed in the sobriquet which was often familiarly applied to him, which indicated the extraordinary personal ascendancy that he gained over all with whom he came in contact—the "god-like Dan." On the other hand, orators have struggled successfully against personal disadvantages of a serious kind, and

have asserted their power in spite of these. St. Paul alludes in depreciating terms to his personal presence, which he calls "contemptible." It is but fair, however, to add that this may be understood in a different way. Mirabeau and Wilkes were notorious for their personal defects. Burke's appearance was ungainly, and his voice was bad; he also had an Irish accent, which was distasteful to English ears. Grattan was unprepossessing in appearance and awkward in manner; Brougham was repulsive in features, harsh in voice, slovenly in dress, and uncouth in his general demeanor. The success of these last-named orators, in spite of their physical disadvantages, should serve as an encouragement to all who seek after excellence in speaking, and should teach them that however desirable it may be to have a superior voice and presence, yet that even without these an orator may be truly great by force of language, reason, and feeling.

§ 560. MORAL QUALITIES.

Courage and self-confidence.

Without these no orator can hope to attain to high excellence. Demosthenes and Cicero exhibited them in a great degree. Cowardice has indeed been charged upon both of them; Æschines accuses Demosthenes of quailing before Philip and cringing to Alexander; Cicero is also frequently spoken of as a timid man. The only answer to this is that if these men were not courageous, they certainly were able to simulate courage in a way that is unintelligible to the ordinary mind. Demosthenes showed his courage in having led a great party in times of the utmost peril, and in having over and over again risked his life. Cicero may have had his moments of weakness, but in general he exhibits the utmost boldness, daring, and defiance. His character may be summed up in the words, "Contempsit Catilinæ gladios, non pertimescam tuos;" and yet his death came from the very swords which he defied. Like Demosthenes, he perished because he had braved the fury of the victorious party. Both of these men, if they had been really timid, would have chosen a safe obscurity, and would have contrived somehow to make their peace with the triumphant party.

The same may be seen in the great modern orators. Chat-



ham began by defying Walpole, and ended by fighting against a great majority. Burke, during the greater part of his career, fought courageously against almost hopeless odds. Fox was never greater than when, after the Westminster election, he stood almost single-handed confronting a host of foes. Pitt's courage and constancy enabled him to maintain his place against an immense majority, and ultimately gain the victory. Brougham's best speeches are monuments of his unflinching courage. Wendell Phillips, Charles Sumner, and William Lloyd Garrison are examples of great orators who have literally held their lives in their hands while contending against a great and unscrupulous enemy.

Self-confidence is identical with courage, and means that faith which one has in his own cause and his own measures. Yet sometimes orators may seem to fail in this from that trepidation which they feel in the presence of an audience. There is a feeling from which even great orators are not exempt akin to that which among actors is known as "stage fright." It arises from oversensitiveness, a feeling of responsibility, a perception of the ludicrous, and other causes. The very things that lead to stage fright may be the requisites to success in oratory.

Vehemence. This includes intense feeling, fiery energy, and fervid eloquence. It is the chief characteristic of Demosthenes, and is celebrated in Milton's well-known lines :

"Thence to the famous orators repair,  
Those ancient, whose resistless eloquence  
Wielded at will that fierce demagogue,  
Shook the arsenal, and fulmin'd over Greece  
To Macedon, and Artaxerxes' throne."

Among modern orators, Chatham exhibits most of this.

Elevation. Demosthenes and Chatham resemble each other in this also; they everywhere exhibit generous sentiments, comprehensive statesmanship, grand conceptions of the position and duty of their respective countries, a lofty regard for her honor and glory, an intense spirit of liberty, and a high personal sense of honor.

Sincerity. It is one of the highest essentials to successful oratory that the hearers believe in the sincerity of the speaker. No preacher can be successful whose piety is doubt-



ed; no statesman whose patriotism is suspected, or whose professions of lofty principles are taken for a cloak to self-seeking. That advocate labors under a terrible disadvantage who does not believe in the justice of his cause. Insincerity, disingenuousness, affectation, all serve to ruin a cause, and the finest language is taken for nothing better than an empty sound.

§ 561. INTELLECTUAL QUALITIES.

Logical power. Reasoning, method, analysis and synthesis, abstraction and generalization—all these are essentials, and exist in different degrees. Burke is said by De Quincey to have had of all men of that age the finest understanding. He shows always a comprehensive grasp of his subject, close and continuous logic, and a constant effort to trace out things to their causes. Chatham is irregular in his method; he shows less of reason than of feeling; he is impatient of slow logical processes, and deals in vehement assertion or denial. Pitt is logical and argumentative, with admirable method; Erskine is like him in this, but is fuller of illustration, and also of warmth of feeling; Fox is irregular in method, but full of force; Chatham, Burke, and Fox all alike shun abstractions, and however else they may differ, they resemble one another in their preference for the concrete.

Versatility. Subtlety of thought, affluence of expression, wide command of subjects for illustration, extensive attainments—all these are included under this term, and are chiefly exhibited by Burke.

Imagination. That of Chatham is vigorous, lofty, and comprehensive. By this he gained that skill in making inferences and deductions which, whether we call it sagacity or forecast, placed him above all other statesmen. Burke's imagination is conspicuous everywhere—in his imagery, in his descriptions, in his keen perception of hidden causes of things lying in the past, and in his forecast of the future.

Command of language. Orators differ greatly in this respect, the vocabulary of some being as limited as that of others is unlimited. In affluence and rhetorical power, Burke surpassed all other English orators. In readiness, aptitude, and quickness of extempore effort, Chatham was without an equal. His denunciation of Lord Suffolk, one of the most vehement

strains of indignant eloquence in English oratory, was made without premeditation, and remains without any equal as an example at once of vehement emotion and readiness and richness of expression.

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## CHAPTER X.

### DIALOGUE.

#### § 562. DIALOGUE.

IN other kinds of composition the subject is treated by one, viz., the author, whether writer or speaker. This is the case in description, narration, and exposition. Even in debate, which is most nearly akin to dialogue, this holds good, since each speech in a debate is by itself, a single consideration of the subject by one individual—the speaker.

Dialogue is different. It is the consideration of a subject by more than one. Here the interlocutors and their arguments must be regarded as inseparable.

Dialogue is an imitation of the conversation of real life, and differs from other kinds of literature as conversation differs from individual discussion, soliloquy, or monologue.

Dialogue is very ancient in literature. There are indications of it in the Song of Solomon; the Book of Job is of this character. Yet it may be considered as having derived its real origin among the Greeks.

The fact has already been noted that Greek literature appealed to the ear, and was the property of the outside world rather than of the recluse. Epic and lyric poetry were sung; the drama was for the ear and eye; the Athenians were a community of talkers, not readers. Philosophers talked familiarly with their disciples or opponents. Their doctrines were conveyed by word of mouth rather than by writing. Socrates never wrote a line, and others, like him, restricted themselves to *viva voce* discussions. The method was that of simple dialogue. It was his custom to traverse the streets, and enter into conversation with individuals. His disciples adopted not

only his sentiments, but his manner; and in their philosophical writings employed the Socratic method of dialogue. The chief of these were Plato and Xenophon, the former of whom wrote in dialogue exclusively.

Two kinds of dialogue may be observed :

1. Didactic dialogue.
2. Dramatic dialogue.

#### § 563. DIDACTIC DIALOGUE.

1. Dialogue is didactic when it is used for the purpose of exposition. The most important are the works of Plato, of which the best known is the *Phædo*, where he argues in favor of the immortality of the soul. Socrates is introduced as chief speaker, and with the discussion is given an account of the last moments of the great teacher's life. Plato's method here, as elsewhere, is to use Socrates as the exponent of his own views. Some of the works of Xenophon are of the same class; as the *Memorabilia*, which purports to be an account of the teachings of Socrates.

Cicero wrote several treatises in the same style, *e. g.*, the *Tusculan Questions*, though his dialogue is but partial, and soon becomes lost sight of in the reasonings of the chief speaker. Lucian affords a better example of this mode of composition. In modern times the dialogue has been used for important purposes. The idealism of Berkeley is put forth in a dialogue between Philonus and Hylas; and Walter Savage Landor's most valuable contributions to literature have this form.

The dialogue as a means of exposition is limited in its scope. Even at its best, as employed by Plato, it does not admit of full argumentative treatment, or of any general discussion involving minor arguments of a cumulative character, or containing syllogistic processes, with major and minor premises.

#### § 564. DRAMATIC DIALOGUE.

2. This is used for the purpose of narration.

1st. In the drama.

This will be considered under the head of dramatic literature.

2d. In prose fiction.

Prose fiction has had a great development in our day. It has



taken the prominent place which once was held by dramatic literature, and attracted writers of the greatest genius, who might once have written for the stage. It is many-sided, and is used for all subjects in all possible ways. It is as comprehensive as literature itself, ranging in its aim throughout all the world of things that are of human interest, from the pettiest details of social life to the principles of religion, national welfare, morals, civilization, reform.

The greatest novelists are those who use the dialogue to the best advantage. They use it for two leading purposes: 1st, to delineate character; 2d, to narrate the action.

The dialogue is particularly successful in the hands of Scott, Dickens, and Thackeray. With them the whole story unfolds itself in this way.

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## CHAPTER XI.

### THE DRAMA.

#### § 565. THE DRAMA.

DRAMATIC literature has to do with the visible representation of the acts of men. It involves two necessary elements—1st, narration; 2d, action.

The narration is produced by means of dialogue. The action accompanies the spoken words.

#### § 566. THE DIVISIONS OF DRAMATIC LITERATURE.

The chief divisions of dramatic literature are the following: Tragedy, comedy, melodrama, farce, burlesque, masque, opera (musical drama).

Tragedy is the representation of grave and serious subjects.

Comedy is the representation of the subjects of common life.

Melodrama is the representation of scenes that partake of tragedy and comedy, and approach the extravagant.

Farce is the representation of scenes that are broadly humorous.

Burlesque is the representation of scenes that are absurd and extravagantly ridiculous.

Masque—a play, now out of fashion, representing pieces of a mythological or allegorical character.

Opera—a play written chiefly for accompaniment to music.

#### § 567. ORIGIN OF THE DRAMA.

Dramatic literature may be either in prose or poetry. It grew up first as a dialogue around choral songs. *Æschylus*, who brought tragedy to its first stage of development, may be regarded as virtually its creator. From the *Supplices* to the *Prometheus Bound* a regular stage of growth and progression may be seen. The former is chiefly made up of choral parts, and represents the early style, while the latter is chiefly made up of dialogue, and belongs to a more advanced period. The invention of comedy is attributed to *Thespis*, whose rude beginning was soon developed into the great works of *Aristophanes* and *Menander*.

#### § 568. MYSTERY AND MORALITY PLAYS.

The modern drama, like the ancient, had a religious origin. Its first appearance is in the mystery plays, which were represented in connection with religious service—ministerium—from which word “mystery” is derived. The subject of these was something taken from sacred history or legend; the place the open air near the cathedral; the stage was in three departments, representing heaven and earth, with a trap-door leading below into the infernal regions. In these comedy and tragedy were combined. The morality plays arose during the period of the Reformation; they were of an allegorical nature, and were used by each party to satirize or attack the other, and as a means of political and religious controversy. After this arose the regular drama; comedy first in *Ralph Roister Doister*, 1551, and *Gammer Gurton’s Needle*, 1565; tragedy in *Gorboduc*, 1562; followed immediately by the advent of *Marlowe*, *Shakespeare*, and the Elizabethan dramatists.

#### § 569. THE GREEK DRAMA.

The drama has the widest possible field of action. Its origin was in connection with religion, to which at first it did good

service. The moral and religious teachings of Greek tragedy surpass those of Greek philosophy.

Æschylus in the Prometheus grapples with the most difficult problems of unmerited suffering; and the invincible resolve of the suffering friend of man produces the sublimest creation of ancient genius, that was never equalled till Milton came.

Sophocles also grapples with the mystery of unmerited suffering in his *Œdipus*. He gives utterance to the loftiest maxims, which correspond in some cases to the highest and noblest in the modern sentiment of honor; and everywhere loves to display the proudest virtue of manhood with the most tender grace of womanhood. He is deeply religious, and some of his choral songs have a liturgical power and elevation.

Euripides makes his deities odious, and thus utters a protest against the corrupt mythology of the day, which was re-echoed with fiercer scorn by his great enemy Aristophanes, and afterwards repeated by Plato. On the other hand, his human beings display great variety; his men are not equal to those of Sophocles, but his women exhibit the most heroic power of clinging love and self-abnegation. In her whom De Quincey calls "the holy Antigone," woman's love and self-sacrifice reach their highest point; while in his Hecuba we have a Greek conception of all that is most moving in a *Mater Dolorosa*. The *Medea* and *Alcestis*, standing at two opposite poles, display at once the immense variety which Euripides could compass in the delineation of female character.

#### § 570. THE MODERN DRAMA.

No rivals of these great masters appeared until the rise of the English drama. Shakespeare is a world in himself. He has written English history once for all; and from him there will probably never be any appeal. His writings are a storehouse of maxims and apophthegms in worldly wisdom. His characters are living flesh and blood. Above all, his women have a variety and verisimilitude never witnessed before. He can also handle the deepest mysteries, and his Hamlet still remains to baffle the most earnest student.

The drama arose in Spain under Calderon and Lope de Vega; in France, under Corneille, Racine, and Molière; in Italy, Alfieri and Goldoni are best known to foreigners; but none of



these have been so acceptable to English taste as the German drama, the last, but not the least, which Goethe and Schiller have elevated to the highest class.

The English drama lost its pre-eminence long ago; yet great works have never ceased to be produced from age to age, and tragedy has an irresistible charm for men of genius. Not to speak of Byron's plays, or the "Cenci" of Shelley—which many think the best English tragedy since Shakespeare—the number of important works of this description produced in our own day is surprising. Browning has written tragedies which never have been acted, and never can be. Charles Kingsley regarded his "Saint's Tragedy" as his best work. Longfellow's "Spanish Student," Poe's fragment, "Politian," Bailey's "Festus," the "Life Drama" of Alexander Smith, are all familiar examples; while the popularity of Swinburne, and the latest efforts of Tennyson in the same direction, show the attraction of the drama over the mind of the poet.

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## CHAPTER XII.

### POETRY.

#### § 571. POETRY.

POETRY is a term of the widest comprehensiveness, being almost commensurate with literature itself. Its aim may be to instruct, to convince, to persuade, or to please; it may embrace all kinds of composition, description, narration, exposition, dialogue or dramatic writing; and it also assumes many forms of its own, which are subject to distinct and definite classification.

#### § 572. POETRY DIFFERS FROM PROSE AS TO THE SENTIMENT.

Poetry differs from prose in certain important particulars.

1. It differs in the sentiment, which is always more elevated, more impassioned, and more purely imaginative. It treats of subjects which can by no possibility be considered in prose. Homer's *Iliad*, Dante's *Divine Comedy*, and Milton's *Paradise*

Lost are examples of themes which, from their lofty imaginative character, are essentially poetic. This exaltation of sentiment is the first and highest characteristic of poetry, and may by itself form its sole constituent element, and thus the poetic thought, even when arrayed in the garb of prose, is properly taken as poetry.

§ 573. POETRY DIFFERS FROM PROSE AS TO THE FORM.

2. It differs in the form.

1st. It differs as to the words employed. The vocabulary of poetry is larger, richer, and more expressive than that of prose. It admits new words more readily; it retains those which have become obsolete in general literature; it also employs many words and terminations which are peculiar to itself, and all these combine to form a poetic dialect which stands apart from the common speech as something quite distinct.

2d. It differs as to the arrangement of words. Poetry has idioms of its own; it allows great liberty of inversion; and admits of grammatical constructions which are not to be found elsewhere.

3d. It permits the largest possible use of figures of speech. Many of these are peculiar to poetry; and others which may be used in prose have their highest effectiveness here. The imaginative character of figurative language renders it pre-eminently poetical.

4th. Finally, poetry has generally a certain mode of presentation peculiar to itself into which the words are thrown. This is called versification.

§ 574. POETRY EXHIBITS THE HIGHEST POWER OF THOUGHT AND THE LARGEST RESOURCES OF LANGUAGE.

Poetry affords the best example of the power of thought and the resources of language. It deals with the real and the ideal, and is the product both of reason and fancy. But the poet is impatient of the restraints of mere reasoning; he prefers the larger field of action which is presented by the imagination. He leaps at conclusions, and affirms directly that which cannot be reached by logical processes. He expresses himself by intuition, and announces truths which no other can discover; and so it is that many writings are weak as arguments or as

narratives, but all-powerful as poetry. His highest office is to unfold spiritual truths; to present us with lofty standards of action; to bring before us the ideal. Imagination calls into exercise the best faculties of man, and the greatest productions of human genius are the works of the poets. Plato is the sublimest of philosophers because he is in soul a poet, but he is surpassed by *Æschylus* and *Sophocles*, who are poets and nothing else. And thus the world places *Homer* above *Aristotle*, *Shakespeare* above *Bacon*, *Milton* above *Locke*, *Goethe* above *Kant*.

§ 575. POETRY AFFORDS THE STRONGEST EXPRESSION FOR  
EMOTION.

Poetry affords the strongest expression for human emotions, and its power can be estimated by its effects. It is not necessary to quote the saying of *Fletcher of Saltoun* as to the relative influence of a people's ballads and a people's laws; but it may be affirmed that the purest and tenderest and manliest sentiments of the human heart are founded upon the poetic instinct. This is the secret of chivalry, of knightly gallantry, and gentle courtesy. This underlies all refined taste, all delicate sentiment, all high devotion. What *Shakespeare* says of music may be said of poetry, and it may be added that the man who loves it not lives but half a life.

Poetry adapts itself to all the wants of the heart, and has an expression for every passion. Here we find that indescribable blending of sound and sense, of varying words and ringing metre, joined with changing thought, which so affects the feelings and clings so closely to the memory. At its bidding we laugh or weep, we are enraged or at peace. It heightens the ridiculous or deepens the pathetic; it satirizes, it ennobles, it mocks, it inspires, it plays upon all passions, it adjusts itself to all moods, and—

“Now melts into sorrow, now maddens to crime.”

§ 576. POETRY DEFINED.

Poetry may be defined as the expression of thought or feeling by modes which imply an excited or elevated imagination.

It may be regarded as one of the fine arts. As sculpture



expresses its meaning by form, painting by color, music by sound, so poetry attains its end by means of language.

§ 577. VERSIFICATION—PARALLELISM.

The outward form of poetry has differed in different nations. The chief of these will now be enumerated.

1. Parallelism was the form of versification adopted by the Hebrews, and it is of high antiquity. It consists in the expression of a thought which is immediately repeated in modified terms. For this reason it has been called the rhyme of ideas. The following is an example :

“The heavens declare the glory of God,  
And the firmament sheweth his handiwork ;  
Day unto day uttereth speech,  
And night unto night sheweth knowledge.”

Here the thought expressed in the first line is repeated in the second, and that of the third in the fourth.

§ 578. QUANTITY.

2. This consists in the arrangement of syllables according to the time taken in pronouncing them. It is closely associated with music, and may be perceived whenever we sing any piece of poetry. The modern fashion of reading classical poetry is probably quite unlike the ancient, and indicates nothing more than a stress of voice on long syllables ; but there are certain of the Gregorian chants which correspond with the hexameter measure, and by singing to one of these a line of Virgil's *Æneid* the quantity of the syllables may be made apparent.

§ 579. ALLITERATION.

3. This was used by the Teutonic nations in their early poetry. Similar initial sounds were given to emphatic words or syllables, two of which were generally in one line, and one in the line which followed. This is the versification of the old English poem, *The Vision of Piers Plowman*, from which the following is an extract :

“Barouns and Burgeis,  
and Bondemen also,  
I sau in that Semble,  
as ye shul heren hereafter.

Bakers, Bochers,  
and Breusters monye.  
Wollene websteris  
and weveris of linen.  
Tailleurs, tanneris,  
and tokkeris bothe.  
Masons, Minours,  
and mony other craftes."

§ 580. SEQUENCES.

4. These arose in the early ages of the Christian Church. The sentiments are exalted and poetic, but the form is that of prose, and the rhythm is apparent only in the singing. The most familiar examples are the *Te Deum* and the *Gloria in Excelsis*. These were originally framed upon the model of Hebrew poetry, but in process of time they lost the parallelism which formed its chief characteristic.

§ 581. GREEK ECCLESIASTICAL METRES.

5. These arose in the Eastern Church, and consist of a series of sentences containing the same number of syllables :

"With my lips have I been telling : of all the judgments of Thy mouth.  
Let us break their bands asunder : and cast away their cords from us.  
I am weary of my groaning : and every night I wash my bed.  
I am poured out like water : and all my bones are out of joint.  
For he lieth waiting secret : -ly as a lion in his den."

§ 582. ACCENTUATED METRES.

6. In these the measure is indicated by the regular recurrence of accented syllables : as—

"The cúrfew tólls the knéll of párting dáy."

Accentuated metres are more widely diffused than any other, and are found in the most ancient as well as in the most modern poetry. They exist in Indian, Persian, and Arabian literature. Even Latin verse was originally formed on this principle ; and although quantity was introduced from an endeavor to imitate Grecian models, yet the influence of accent was restored in the poetry which was afterwards created by the Christian Church. Upon this is based the versification of all the civilized nations of modern times. It is susceptible of the

most varied development, and may give rise to the most simple measures or the most elaborate; so that, while on the one hand it may lend itself to the nursery ditty, on the other hand it may rival the involved constructions and manifold effects of a Greek chorus.

#### § 583. ENGLISH VERSIFICATION.

Versification in English poetry depends upon feet and metres. A foot is a collection of syllables, one of which is accented. A metre is an assemblage of feet.

Feet differ from one another according to the position of the accented syllable.

Metres differ from one another according to the number of feet.

The feet in English poetry are four in number—the iambus, the trochee, the anapæst, and the dactyl.

These names have been taken from the classical quantitative metres to which they were first applied; but it cannot be too carefully remembered that these modern feet are very different from their ancient namesakes. The relation between them is not that of similarity, but analogy. The ancient iambus, for instance, consists of a half-note followed by a whole one, and may be represented by ♩ ♪, whereas the modern iambus consists of an unaccented syllable followed by one which is accented. Accent and quantity are quite independent of each other, and between the two there is no resemblance.

#### § 584. IAMBIC METRES.

Iambic metres are those in which iambic feet predominate.

The iambic foot consists of an unaccented syllable followed by one which is accented, as *prépare, convéy*. The following are examples of iambic metres:

One foot.

This is found chiefly in lyric poetry or in humorous verse. It consists of a single word occupying a line by itself: as—

“She sleeps,  
My lady sleeps.”

“Love, rest, and home,  
Sweet hope!  
Lord, tarry not, but come!”

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One foot and a half.

This is employed under the same circumstances as the preceding :

“And on my cheek sweet kisses pressed,  
My mother.”

Two feet.

This, like the preceding, is generally intermingled with longer lines, but some lyrical metres consist wholly of this :

“Days come and go  
In joy or woe;  
Days go and come  
In endless sum.”

Two feet and a half.

This forms a beautiful lyrical measure, whether used by itself or with the line of two feet :

“What will you do, love,  
When I am going,  
With white sail flowing,  
The seas beyond.”

“No shadows yonder,  
All light and song;  
Each day I wonder  
And sigh ‘How long  
Shall time me sunder  
From that dear throng!’”

Three feet.

This is of very common occurrence :

“The king was on his throne,  
The satraps thronged the hall;  
A thousand bright lamps shone  
O'er that high festival.”

Three feet and a half.

This is almost always found alternating with lines of three feet :

“Jerusalem, the golden,  
With milk and honey blest,  
Beneath thy contemplation  
Sink heart and voice opprest.”

Four feet.

This is used very largely in narrative poetry, such as the metrical romance, and also for lyric purposes :

“The war that for a space did fail,  
Now trebly thundering swelled the gale.”

Four feet and a half.

This is not very common, and is only used when alternating with the line of four feet :

“Ah me, how quick the days are flitting !  
I mind me of a time that's gone,  
When here I'd sit as I am sitting  
In this same place, but not alone.”

Five feet.

This is called the “heroic metre,” because it is employed for lofty and important subjects in epic or dramatic poetry :

“Or view the lord of the unerring bow,  
The God of life and poetry and light.”

Five feet and a half.

This metre is very largely used in dramatic poetry, where it intermingles with that of five feet :

“To be, or not to be, that is the question.”

“I come to bury Cæsar, not to praise him.”

Six feet.

This is called the Alexandrine verse. It is used in ballad poetry, and also in connection with the two preceding metres :

“A world is at our feet as fragile as our clay.”

“It was the wild midnight, a storm was in the sky.”

The Alexandrine line in ballads is often divided into two short lines of three feet each.

Six feet and a half.

This is constantly used with the preceding :

“A mirror and a bath for Beauty's youngest daughters.”

Seven feet.

This is a well-known metre, being used for ballads and also for songs and hymns. It is called the “common metre,” and is generally divided into two shorter parts, one of four feet and the other of three :

“The melancholy days have come, the saddest of the year.”

“The king has come to marshal us in all his armor drest.”

“John Gilpin was a citizen  
Of credit and renown.”

Seven feet and a half:

"A captain bold of Halifax, who lived in country quarters."

This metre, like the preceding, is generally divided into two portions.

Eight feet.

This is called the "long metre," and is divided into halves of four feet each.

"Aloft upon a hillock green, the lion king enthroned is seen."

§ 585. TROCHAIC METRES.

Trochaic metres are those which are composed principally of trochees.

The trochee consists of an accented syllable followed by one which is unaccented, as *glóry, hónor*. It is thus the opposite of the iambus.

The following are examples of trochaic metres:

One foot.

In the more irregular metres a single line may consist of one foot:

"Sighing,  
Dying,  
Dying on the wide and wasteful deep."

One foot and a half.

This may be seen in the second, fourth, and fifth lines of the following:

"God help you, sailors, at your need—  
Spare the curse;  
For some ships safe in port, indeed,  
Rot and rust,  
Run to dust."

Two feet.

This is found in combination with longer measures: as—

"Deeply wailing  
Shall the true Messiah see."

"Strong Deliverer,  
Be thou still my strength and stay."

Two feet and a half.

This metre is capable of being used by itself:



“Go not, happy day,  
From the shining fields;  
Go not, happy day,  
Till the maiden yields.”

Three feet.

This is generally found alternating with the measure immediately preceding :

“Now the day is over,  
Night is drawing nigh,  
Shadows of the even  
Fall across the sky.”

Three feet and a half.

This is a beautiful lyrical measure, and is used in many favorite hymns :

“Rock of Ages, cleft for me,  
Let me hide myself in thee.”

Four feet.

This is another well-known metre, and when alternating with the line of three and a half feet forms the most popular of the trochaic class :

“Come, thou fount of every blessing,  
Tune my heart to sing thy praise.”

Longfellow has used this metre of four feet for prolonged narrative purposes in *Hiawatha*.

Four feet and a half :

“Emblems of the bright and better land.”

Five feet.

This is generally used to alternate with the preceding :

“Wondrous truths, and manifold as wondrous,  
God hath written in those stars above.”

Five feet and a half :

“Those eternal bowers man hath never trod.”

Six feet :

“Obviously reading something very funny.”

Six feet and a half :

“Over every mountain-top and down in every glen.”

Seven feet :

"Early in the morning-time, when cloudy was the weather."

Seven feet and a half :

"Thick with towns and hamlets studded, and with streams and vapors gray."

Eight feet :

"Once upon a midnight dreary, as I pondered, weak and weary."

§ 586. ANAPÆSTIC METRES.

Anapæstic metres are those in which anapæstic feet predominate.

The anapæst consists of two unaccented syllables followed by one which is accented : as, apprehénd.

The following are examples of anapæstic metres :

One foot :

"The towering trunk, in the pride of its place,  
Overthrown."

One foot and a half :

"There sits a bird on every tree,  
With a heigh-ho !"

Two feet :

"Then a light, then thy breast,  
And with God be the rest."

Two feet and a half :

"He is gone from the mountain,  
He is lost to the forest."

Three feet :

"I am monarch of all I survey,  
My right there is none to dispute ;  
From the centre all round to the sea  
I am lord of the fowl and the brute."

Three feet and a half :

"Thou hast wounded the spirit that loved thee."

Four feet :

"Not a drum was heard, nor a funeral note."

Four feet and a half :

“Thou art gone to the grave, but we will not deplore thee.”

Five feet :

“In the gathered intensity brought to the gray of the hills.”

Five feet and a half :

“He hath flown on his steed to the hills in the dusk of the morning.”

Six feet :

“And the bees keep their tiresome whine round the resinous firs on the hill.”

Six feet and a half :

“And the duke’s guard brings up the rear for the better prevention of scandals.”

#### § 587. DACTYLIC METRES.

Dactylic metres are those in which the dactyl predominates. The dactyl consists of one accented syllable followed by two which are unaccented : as, *vánity*.

The following are examples of the dactylic metres :

One foot.

Here, as in other metres, a single line may consist of one foot :

“Cheerily,  
Merrily,  
Fill up your glasses and sing.”

One foot and a half :

“Lift her with care.”

Two feet :

“One more unfortunate.”

Two feet and a half :

“Rivulet crossing my ground.”

Three feet :

“Still lay the ranks of the enemy.”

Three feet and a half :

“Gayly the troubadour touched his guitar.”



Four feet :

"We that had loved him so, followed him, honored him."

Four feet and a half :

"Pipe on her pastoral hillock a languid note."

Five feet :

"Sweetest and best of the rivers that water the valley."

Five feet and a half :

"Perfectly beautiful, let it be granted her where is the fault."

Six feet :

"In the Acadian land, on the shores of the Basin of Minas."

#### § 588. NOMENCLATURE OF METRES.

Various systems of nomenclature are applied to modern metres. The one adopted above is plain and simple. Some writers prefer the classical nomenclature with slight modifications. The following table will explain its nature :

Metre of one foot.....	Monometer.
" one foot and a half.....	Monometer hypermeter.
" two feet.....	Dimeter.
" two feet and a half.....	Dimeter hypermeter.
" three feet.....	Trimeter.
" three feet and a half.....	Trimeter hypermeter.
" four feet.....	Tetrameter.
" four feet and a half.....	Tetrameter hypermeter.
" five feet.....	Pentameter.
" five feet and a half.....	Pentameter hypermeter.
" six feet.....	Hexameter.
" six feet and a half.....	Hexameter hypermeter.
" seven feet.....	Heptameter.
" seven feet and a half.....	Heptameter hypermeter.
" eight feet.....	Octometer.

In addition to this, another system is in popular use, and may be found in many hymn-books. The iambic metres are marked L. M., or long metre, which is the line of four feet ; C. M., common metre, which is the line of four feet followed by another of three feet ; S. M., short metre, two lines of three feet each, followed by a third line of four feet, and a fourth of

three. Trochaic, anapæstic, and dactylic metres are indicated by numerals which represent the number of syllables in a line. Thus, "6's," "7's," and "8's" indicate lines of three, three and a half, and four trochaic feet; "9's," anapæstic lines of three feet; "10's," anapæstic and dactylic lines of three and a half feet; "11's," dactylic lines of three and a half feet; "12's" and "13's," anapæstic lines of four and four and a half feet.

§ 589. INTERCHANGE OF FEET.

The feet above mentioned interchange with one another under certain circumstances, and in this way great variety is given to the flow of the verse. The chief modes of interchange are the following:

The trochee takes the place of the iambus. This occurs most frequently in the first foot of the line:

"High on a throne of royal state."

"Arms and the man I sing."

"Father of all! in every age."

Sometimes it is introduced into other places. In the third foot: as—

"To do aught good never will be our task."

In the first and second foot: as—

"Universal reproach, far worse to bear."

In the first and third foot: as—

"Stood by their cars, waiting the thronèd morn."

In the second foot: as—

"I love—oh, how I love to ride!"

The anapæst may interchange with the iambus:

"Of man's first disobedience, and the fruit."

"From their foundations loosening to and fro."

"Above the Aonian mount."

"Created hugest that swim the ocean stream."

"Before all temples the upright heart and pure."

This is very common in ballad poetry:

"Across the Ocean's troubled breast,  
The base-born Norman came,  
To win for his helm a kingly crest,  
For his sons a kingly name."

The trochaic metre admits dactyls :

"As the many-wintered crow that leads the clanging rookery home."

The anapæstic metre admits the iambus. This is so common that it is not easy to find anapæstic lines without such feet :

"We buried him darkly, at dead of night,  
The sods with our bayonets turning."

The dactylic metre admits the trochee :

"Distant, secluded still, the little village of Grand Pré."

§ 590. THE LONG CATALECTIC SYLLABLE.

Sometimes a single syllable is used in the place of a whole foot. This is called catalectic, from the long syllable of that name in classical poetry, and may interchange with feet of three syllables as well as with those of two.

In the following passages it is found substituted for iambic and trochaic feet :

"Weep, weep, weep, and weep  
For pauper, dolt, and slave."

"Wild, wild wind, wilt thou never cease thy sighing ;  
Dark, dark night, wilt thou never pass away ;  
Cold, cold church, in thy death-sleep lying,  
Thy Lent is past, thy Passion here, but not thine Easter-day."

In the following passages it is found substituted for anapæstic and dactylic feet :

"Stitch, stitch, stitch,  
In poverty, hunger, and dirt."

"Work, work, work,  
When the cock is crowing aloof."

"Break, break, break,  
On thy cold gray stones, O sea !  
And I would that my tongue could utter  
The thoughts that arise in me."

"March, march, Etrick and Teviotdale."



## § 591. INTERCHANGE OF METRES.

Metres also interchange with one another. The chief modes are the following :

Iambic and trochaic. These intermingle readily in measures of four feet :

“Come, and trip it as you go,  
On the light fantastic toe ;  
And in thy right hand bring with thee  
The mountain nymph, sweet Liberty.”

“But thou, O Hope, with eyes so fair,  
What was thy delighted measure ?  
Still it whispered promised pleasure,  
And bade the lovely scene at distance hail.”

Anapæstic and iambic metres :

“The double, double, double beat  
Of the thundering drum.”

“Now strike the golden lyre again,  
Break his bonds of sleep asunder,  
And rouse him like a rattling peal of thunder.  
‘Revenge! Revenge!’ Timotheus cries.  
See the Furies arise ;  
See the snakes that they rear,  
How they hiss in the air !”

Dactylic and anapæstic metres :

“Wearily, wearily, all that night,  
That live-long night, did the hours go by.”

“Lightly they’ll talk of the spirit that’s gone,  
And o’er his cold ashes upbraid him.”

“Slowly and sadly we laid him down,  
From the field of his fame fresh and gory.”

The addition of a syllable can transform a trochaic to an iambic metre, or a dactylic to an anapæstic :

“On a mountain,  
By a fountain.”

By a slight change this becomes iambic :

“Upon a mountain,  
Beside a fountain.”

“Hail to the chief who in triumph advances.”

In the same way this becomes anapæstic :

"All hail to the chief who in triumph advances."

§ 592. OTHER FEET.

In addition to the feet above mentioned, there are others which are sometimes enumerated. In some treatises on English prosody the entire list of quantitative feet is adopted ; in others, however, only a few of these are selected, and these are chiefly the spondee, the amphibrach, the cretic, and the choriambus.

The spondee in quantitative metres consists of two long syllables, and in the accentuated metres it ought to consist of two accented syllables. Although there may be an occasional foot formed of two important words which may have this character, yet the whole genius of accentuated verse is opposed to such a foot, and by far the greater number of so-called spondees are either trochees or iambuses. Thus the classical dactylic hexameter is composed of dactyls and spondees, while the accentuated dactylic hexameter is composed of dactyls and trochees. In the classical metres the anapæsts are associated with spondees, in the modern with iambuses. The nearest approach to a true spondee is in such a line as—

"The force of those *dîr* arms."

There is no such thing as a spondaic line in accentuated verse.

The amphibrach is a name given by some to a foot with an accented syllable between two which are unaccented. The following is set down as a metre composed of such feet :

"How dear to this heart are the scenes of my childhood."

This, however, is merely an anapæstic line of four feet and a half, and is constantly found in all anapæstic systems. The following is an example :

"Thou art gone to the grave, but we will not deplore thee,  
 Though sorrow and darkness encompass the tomb :  
 The Saviour has passed through its portals before thee,  
 And the lamp of his love is thy guide through the gloom."

It is evident that the second and third lines of this stanza have the same anapæstic metre as the first and fourth. To

call them by another name would be merely to multiply feet and metres, when those already existing are sufficient.

The cretic, or amphimacer. These terms are used to designate feet composed of two accented syllables, separated by one which is unaccented: as—

“Side by side.”

“Fly no more.”

This, however, is generally nothing else than a trochaic line of one foot and a half, or one foot and a catalectic syllable.

The choriambus. This consists of a trochee followed by an iambus: as—

“Arms and the man.”

Sometimes the so-called choriambus is a dactylic line of one foot and a half, as in the second line of the following:

“One more unfortunate,  
Weary of breath.”

#### § 593. THE CÆSURAL PAUSE.

The cæsural pause is a rest in some part of the longer lines. It is of most importance in the heroic metre, or in the iambic line of five and five and a half feet. By its proper treatment the poet is able to give a varied music to his verse which can be attained in no other way. When the pause falls always in the same place it leads to monotony, and it is therefore necessary to vary its position as much as possible.

In the heroic line the cæsural pause occurs most frequently in the middle of the third foot:

“No more shall nation against nation rise,  
Nor ardent warriors meet with baléful eyes,  
Nor fields with gleaming steel be covered o'er;  
The brazen trumpets kindle rage no more.  
But useless lances into scythes shall bend,  
And the broad falchion in a ploughshare end.”

It occurs frequently at the end of the second foot:

“Glows in the stars, refreshes in the breeze.”  
“Achilles' wrath to Greece the direful spring.”  
“For forms of faith let senseless bigots fight,  
He can't be wrong whose life is in the right.”



It also occurs at the end of the third foot :

“Arms and the man I sing, who forced by fate.”

“She fed within her veins a flame unseen.”

In the poetry of Pope the cæsural pause occurs most frequently in these places, and by skilful interchange he secures variety.

In the poetry of Milton the pause is varied more than in that of any other English poet, and by perpetually changing it he is able to obtain the most felicitous metrical effects. The following lines will exhibit his manner in this respect :

“At once, as far as angel’s ken he views  
The dismal situation, waste and wild,  
A dungeon horrible, on all sides round  
As one great furnace flamed, yet from those flames  
No light, but rather darkness visible  
Served only to discover sights of woe,  
Regions of sorrow, doleful shades, where peace  
And rest can never dwell, hope never comes  
That comes to all, but torture without end  
Still urges, and a fiery deluge fed  
With ever-burning sulphur unconsumed.”

In iambic and trochaic measures of six feet and upwards the pause falls almost invariably in one place, and this has led to the division of such lines into shorter ones. Even here the pause may be varied, and with the most pleasing effect.

In the longer anapæstic and dactylic metres the variation of the cæsural pause must be attended to, especially where there is protracted narrative. This may be observed in portions of Tennyson’s *Maud*, in the *Saul* of Browning, and in Longfellow’s *Evangeline*.

#### § 594. RHYME.

The word rhyme is derived from the Anglo-Saxon *rim*, and is often more correctly spelled *rime*. It means the concord of sounds in words at the ends of lines.

There are two kinds of rhyme—assonant and consonant. Assonant rhymes are those in which the vowels only are in concord, as, “hat,” “man.” These prevail very extensively in Spanish poetry, and also in Irish and Scottish songs :

“The groves of Blarney  
They are so charming.”

"Ye banks and braes, and streams around  
The castle o' Montgomery;  
Green be your woods and fair your flowers,  
Your waters ever drumlie."

Assonant rhymes may be found in English poetry. The two Brownings show a tendency to make use of it on a larger scale than was formerly allowed. Tennyson also admits them in his *Charge of the Light Brigade* :

"Half a league, half a league,  
Half a league onward,  
All in the valley of death  
Rode the Six Hundred."

Many so-called "imperfect" or "faulty" rhymes are justifiable on the principle of assonance.

Consonant rhymes are those in which both vowels and consonants are in concord, as, "man," "ran."

This is the form of rhyme which prevails in English verse. In order to give variety, certain rhymes are called allowable, as "cry," "victory"—"join," "shine"—"wind," "mind"—"sound," "wound." In English poetry a syllable is not allowed to rhyme with itself, as, "receive," "conceive."

Rhymes are single, double, and triple, as, "all," "call"—"glory," "story"—"vanity," "humanity." Single and double rhymes are also called respectively male and female.

#### § 595. BLANK VERSE.

The name blank verse is applied to the iambic metre of five or five and a half feet, without rhyme.

Although well-chosen rhymes confer an exquisite beauty, yet they are by no means essential to the highest versification, and they are even detrimental in epic and dramatic composition. The iambic measure is capable of so much variety that it may be made to exhibit the highest kind of harmony. When rhyme is not used, the poet is forced to bring out those more subtle effects which depend upon rhythm.

The chief ways in which the poetical rhythm may be varied are as follows :

1. By the proper choice of words and verbal terminations. A large number of terms have a poetical value on account of

their sound, meaning, or association, and the demand for them is more imperative in blank verse than elsewhere.

2. By the interchange of feet. The laws of English verse are liberal, and all the poetic feet may be made use of in the iambic metre.

3. By the cæsural pause. The effect of this is more striking in blank verse than in other kinds, for by the omission of rhymes the lines may be made to run into one another; and by varying the pause new rhythms may arise with new metrical effects. This is continually exhibited by Milton, and may be seen in the following passage, in which, by arranging the lines according to the pauses, the rhythmical effect is suggestive of metrical combinations far more varied and harmonious than the normal iambic :

“If thou be’st he,  
 But oh! how fallen,  
 How changed from him  
 Who in the happy realms of light,  
 Clothed with transcendent brightness,  
 Didst outshine myriads though bright.  
 If he whom mutual league,  
 United thoughts and counsels,  
 Equal hope and hazard,  
 In the glorious enterprise  
 Joined with me once,  
 Now misery hath joined in equal ruin.  
 Into what pit thou seest,  
 From what height fallen,  
 So much the stronger proved  
 He with his thunder.  
 And till then who knew  
 The force of those dire arms.”

#### § 596. NOMENCLATURE OF VERSES.

We have next to consider the nomenclature of verses.

A verse is a single line of poetry.

**Couplet.** By this is meant two consecutive lines rhyming together.

**Triplet.** This consists of three consecutive lines rhyming together.

**Stanza.** By this is meant a group of several verses, from three upwards. The chief stanzas are the following :



The stanza of three lines. The best example of this is the *Dies Iræ*.

The stanza of four lines. This is the most common of all, and familiar examples may be found in hymns of common and long metre.

The stanza of five lines. This is of uncommon occurrence. The best example is Shelley's *Ode to a Skylark*.

The stanza of six lines. This is very common. An example may be found in Byron's *Isles of Greece*.

The stanza of seven lines. This is uncommon. It is used in Chaucer's *Man of Lawes Tale*.

The stanza of eight lines. This is very common, and is employed in lengthened narrative. It is a favorite with the Italian, Spanish, and Portuguese poets. It is used by Byron in his *Beppo* and *Don Juan*.

The stanza of nine lines. This appears under various forms, the best of which is that which is called the Spenserian, from the fact that it was used by Spenser in his *Faërie Queene*.

Stanzas may be found of greater length, but they are of rare occurrence, and are used chiefly in lyrical poetry.

Strophe. This is a system of verses in lyrical poetry, to which there is another system, called *antistrophe*, corresponding in metre and in length. Examples may be found in Gray's *Bard*.

Canto. This is a division of a narrative poem.

Chorus. This is the part of a song in which the company join with the singer.

Refrain. This term is applied to words repeated at the end of stanzas, as in Longfellow's *Excelsior*.

#### § 597. SPECIES OF POETRY.

Poetry is divided into the following species: Narrative, lyric, dramatic, descriptive, didactic, pastoral, satirical, humorous.

#### § 598. NARRATIVE.

Narrative poetry includes all narratives in verse. These are of various kinds, which will be considered in order.

1. Epic poetry. The epic poem is devoted to some elevated theme in history, legend, mythology, or religion, and has been called the concentrated story of an age or generation. It em-

employs a metre which, when used in prolonged narrative, may exhibit the greatest variety. The chief examples of the epic poem are the *Iliad* and *Odyssey*, the *Æneid*, the *Divina Commedia*, *Gerusalemme Liberata*, the *Lusiad*, and *Paradise Lost*. To these may be added the Indian *Mahabharata*, the Spanish *Cid*, the German *Nibelungen-Lied*, and the Anglo-Saxon (or Danish) *Beowulf*.

2. The metrical romance. This includes narratives of heroic enterprise, chivalry, and love. The prevailing metre is the iambic line of four feet. The metrical romance of the Normans gave the key-note to this class of poems. The most familiar examples in English literature are those of Scott and Byron.

3. The ballad. Like the metrical romance, this is devoted to the exploits of war and the display of the tender affections; but it is much shorter, and at the same time of simpler construction. The chief ballad metres are iambic lines of six and seven feet, and trochaic lines of seven and a half. Chevy Chase, the *Babes in the Wood*, Macaulay's *Lays of Ancient Rome*, and Aytoun's *Lays of the Cavaliers* may be cited as examples.

4. The tale. This includes such narratives in poetry as cannot be classified under any of the above; such as Longfellow's *Evangeline*, Montgomery's *World before the Flood*, or Tennyson's *Princess*. This group is a miscellaneous one, and has no distinctive characteristics.

5. Historic narrative. This class includes chiefly the rhyming chronicles, such as that of Robert of Gloucester. Very few examples are to be found in later poetry.

#### § 599. LYRIC POETRY.

Lyric poetry is the utterance of excited imagination or elevated feeling. It has been called the expression of a single jet of feeling, or the embodiment of one passion. It is always brief in its treatment, but employs a larger variety of metre than any other kind of poetry.

The following are the chief forms of lyric poetry.

1. The song. This name is given to those lyrical poems which are intended to be sung. Of these there are two classes—secular and religious.

The secular class includes the following :

Amatory songs. One of the best examples of these is Ben Jonson's "Drink to me only with thine eyes."

One kind of amatory song is called the madrigal, which is always short and in the iambic metre.

War songs, as, "Scots wha hae wi' Wallace bled."

National songs, as, "God save the Queen."

Political songs, as the "Marseillaise."

Convivial songs, as, "Sparkling and bright."

Domestic songs, as, "John Anderson, my Jo."

To these may be added satirical and humorous songs.

The religious class includes hymns, psalms, and canticles.

The hymn is a religious song.

The psalm is a hymn, but the term is restricted to those of the Bible, as the Psalms of David.

The canticle is a religious song without metre, including especially those of the New Testament, such as the "Magnificat."

2. The ode. This is a lyric poem, not designed for singing. It may express quiet thought or the most impassioned feeling ; and while its structure is often simple, at other times it employs the most elaborate versification. Wordsworth's Cuckoo and Ode on Immortality exhibit the two extremes, both of form and sentiment.

3. The elegy. This is a poem devoted to mournful subjects, and has been called a memorial song of regret or lamentation. Milton's Lycidas and Gray's Elegy are well-known examples. Tennyson's In Memoriam is a collection of elegiac poems.

4. The sonnet. This is a poem of fourteen lines, in the iambic metre of five or five and a half feet, containing the unfolding of one thought or idea.

#### § 600. DRAMATIC POETRY.

Dramatic poetry is devoted to tragedy and comedy.

Tragedy has been called the struggle of individuals against destiny ; comedy, the portrayal of the ludicrous elements which enter into existence. These have already been considered at sufficient length.

The metre of dramatic poetry in English is the same as that which is employed in epic, namely, the heroic line, or the



iambic line of five or five and a half feet. Lyrical poetry enters largely into the drama, and tragedy and comedy are often intermingled. The lyrical drama is that kind of dramatic poetry which is designed to be sung with a musical accompaniment, as the Italian opera.

§ 601. DESCRIPTIVE POETRY.

Descriptive poetry consists chiefly of description, although narrative may be intermingled. Examples of this may be found in Thomson's *Seasons*, Cowper's *Task*, and Byron's *Childe Harold*.

§ 602. DIDACTIC POETRY.

Didactic poetry comprehends that which is written for the purpose of conveying instruction. It may be scientific, as the *De Rerum Natura* of Lucretius; philosophical, as the *Excursion* of Wordsworth; critical, as Pope's *Essay on Criticism*; moral or religious, as Young's *Night Thoughts* and Tennyson's *In Memoriam*.

§ 603. PASTORAL POETRY.

Pastoral poetry is devoted to the expression of tender sentiments, especially the amatory passion, intermingled with passages of description. These most frequently assume the form of dialogue. Theocritus is the father of pastoral poetry. The *Bucolics* of Virgil are familiar to every schoolboy. The best example in English literature is Allan Ramsay's *Gentle Shepherd*. The taste for this class of poetry is extinct at the present day.

§ 604. SATIRICAL POETRY.

Satirical poetry includes all which is devoted to purposes of satire, and has already been sufficiently discussed.

§ 605. HUMOROUS POETRY.

Humorous poetry includes all which is devoted to the ridiculous without satire.

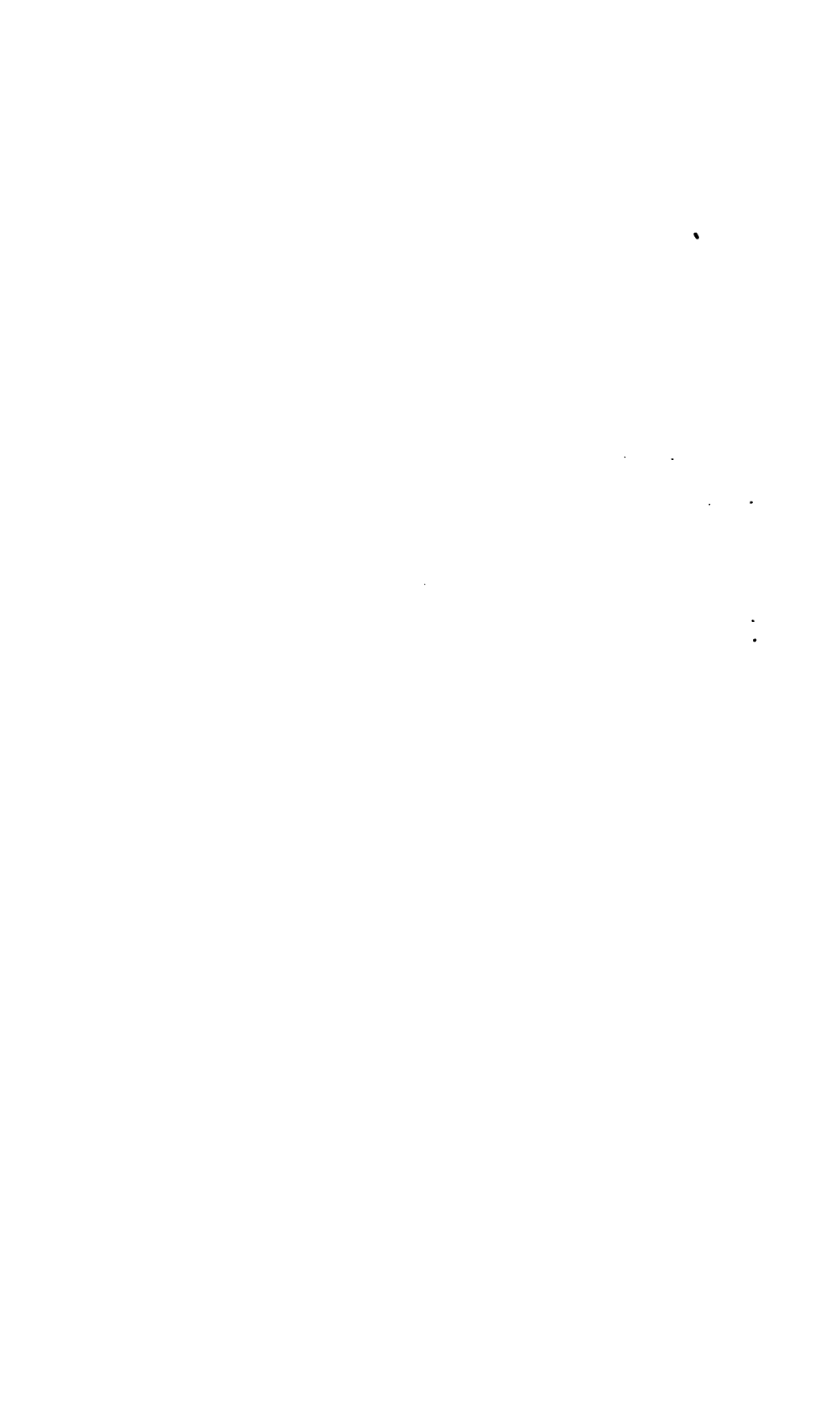
§ 606. MANY POEMS SHARE THE CHARACTERISTICS OF SEVERAL CLASSES.

There are many poems which cannot be assigned strictly to

any one of the above classes, but share the characteristics of several. Thus *Childe Harold* is descriptive and didactic, with a slight thread of narrative. *In Memoriam* is didactic and lyrical. *The Princess* is narrative and didactic. *Maud* is narrative and lyrical.

§ 607. NEW DEVELOPMENT IN VERSIFICATION.

The present age of English poetry has been distinguished for the development of its versification. Several metres, formerly used for lyrical purposes only, have been successfully applied to long narrative themes, such as the dactylic and trochaic by Longfellow in his *Evangeline* and *Hiawatha*, and the anapæstic by Tennyson in his *Maud*. In addition to this, new rhythmical effects have been introduced into lyrical poetry, with greater freedom and flexibility in the manipulation of syllables. In this pursuit Tennyson has led the way, and Swinburne has carried it farther than any other. These and others have disclosed fresh resources in our language, and their works indicate an advance into new departments of metrical harmony by which the poetry of the future will be enriched.





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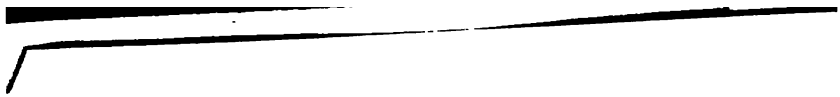
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